

Bonhams



Instinct & Knowledge: A Life in the Company of Song Ceramics

New Bond Street, London | 15 May 2025







Instinct & Knowledge: A Life in the Company of Song Ceramics

New Bond Street, London | Thursday 15 May 2025 at 10am

HIGHLIGHTS PREVIEW

New York

12 - 16 March 2025, 10:00 - 17:00 EDT

VIEWING

London

10 May, 11:00 - 17:00
11 May, 11:00 - 17:00
12 May, 09:00 - 19:00
13 May, 09:00 - 16:30
14 May, 09:00 - 16:30

LECTURE

*A Cycle of Knowledge: The Christofides Collection
Through the Lens of Past Collectors and Exhibitions*
- Dominic Jellinek
101 New Bond Street | Monday 12 May, 6pm



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Lots 1 - 28

GLOBAL HEAD, CHINESE CERAMICS AND WORKS OF ART

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We would like to thank David Priestley and Alice Williamson for their knowledge and support in the preparation of this catalogue.

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Foreword*

Emmanuel Christofides

The war had recently ended. I was a little over sixteen when I left Alexandria for the University of Edinburgh. At the beginning I found the change difficult, in terms of climate and the then prevailing food shortages, but I persevered and came to love Scotland. On my occasional return there since, I find that the quality of life can hardly be matched anywhere else.

During the university holidays I would visit London and spend countless hours at the British Museum, the V&A and the National Gallery, discovering a new world of beauty. My fever for collecting had already started and on limited means I acquired some Meissen figures and a beautiful Chinese jade marriage bowl.

Trips back to Alexandria were mainly long sea voyages or flying in a Dakota, refuelling in Paris, Nice, Rome, Malta and Tripoli. I now realize what great good fortune it was to grow up in Alexandria, a city that was then the gateway between the Orient and the Occident. It was a multi-cultural community buzzing with life that provided a backdrop for all facets of the arts.

Long summer holidays spent in Italy, France and Britain helped my artistic education. I was fascinated by Greek sculpture of the early and classical eras, as well as that of the Renaissance period. Other interests were Medieval and Impressionist painting, and early ceramics and textiles.

South-east of Alexandria in Cairo the early mosques are jewels of Islamic architecture and inspired in me a great attraction to that period of civilization. The Islamic Museum in Cairo became my second home and it was admiring the Medieval Islamic wares of Egypt, Persia and the Middle East there that started my courtship with ceramics.

The great period for their ceramics is from the ninth to the thirteenth century, and it was only a short step for me to start looking at Chinese ceramics of that period, some of which had survived in Egypt for centuries. One of my earliest acquisitions was the early Longquan jar and cover with human masks on the five spouts. Ever since, I was passionately fascinated by the mainly simple shapes, the colours, the unctuous glazes and crackle of these wares, and by the mastery of the craftsmen of those great times.

During visits to London and Paris I had the opportunity to visit collections and handle objects, mostly from the Tang and Song periods, and since then I have remained fascinated by these dynasties. The perfection of form of the Song ceramics, and their colours and glazes had a profound effect on me, making me want to hold them and even caress them. The Percival David Collection in London, in particular, was an eye-opener for me - a very important collection assembled during the initial days of Western interest in early Chinese art. The earliest collections had been assembled in Japan, but it wasn't until the end of the nineteenth century that the West began to take an interest. London, Stockholm, New York, Paris and Geneva all had important collections, which included that of George Eumorfopoulos, Sir Percival David, Carl Kempe, Alfred and Ivy Clark, Alfred Baur, King Gustav VI of Sweden, Oscar Raphael, Harry Oppenheim, Lord Cunliffe, Mrs. Seligman, Mrs. Walter Sedgwick and several others.

These collections ended up in museums or dispersed among auctions and galleries. In those early years after the war, London dominated the trade, led by Spink & Son, Bluett & Sons, John Sparks and later Eskenazi and Priestley & Ferraro. Elsewhere the list of celebrities included Yamanaka of Tokyo, C.T. Loo in Paris and J.J. Lally in New York.

I was particularly attracted to the sophisticated colours and unctuous glazes of the Jun and Longquan kilns. Any description is powerless to transmit the pure magic of their colour, crackle, texture and shape. The refinement of form and decoration of the Ding wares, both carved and moulded, set them apart, while their predecessors, the Xing wares of the Tang and Five Dynasties periods commend themselves for their thick and superb white glazes.

Later, I discovered the inimitable beauty of Ru, Guan and Ge imperial wares. Also I discovered the early Yaozhou wares, with their superb deep carved decoration under a light-green glaze, and the ice-blue glazed *qingbai* wares admirable for their thin translucent body.

One of my early acquisitions came from the Pagoda of C.T. Loo in Paris. It was a Jun bowl with a purple splash, which when being inspected by a customs officer on the way to London, he commented: "You paid all that money for *this*?"

* Published in the book 'A Life in The Company of Song Ceramics' (2017)



I shall not forget a magnificent, large Jun splashed dish in Spink's corner window which escaped me. Spink's was then headed by Mr Adrian Maynard and the Spink family, and the atmosphere was very congenial; the treasures kept coming, so it became my favourite haunt.

Later, Michael Gillingham became head of the Chinese department, assisted by Roger Keverne and Jacqueline Simcox and over the years I came to know the many experts in the various departments there, including Richard Barker, Paul Champkins, Ben Janssens, Titus Kendall, Francesca Galloway, Simon Ray, Antonia Tozer and Virginia Sykes-Wright. More emphasis was laid on furniture and works of art. I acquired from them the Ming lacquer and mother-of-pearl *kang* table, and it was also through them at a New York auction that I acquired the very rare *huanghuali* meditation stool and from another auction the *huanghuali* square table.

At the time, good Tang sculpture was fetching high prices, being so rare. I acquired from them the unglazed horse and rider with game and a dog on the saddle, a rarity at the time. Later, it featured as a frontispiece of a catalogue and on all the tickets to a Chinese exhibition in Athens. I was shown an extraordinary *sancai* seated lady holding a bird on one hand, which attracted queues at the Grosvenor House Fair. It cost me a record price for that period. Later, excavations caused a drop in prices and I reluctantly parted with it to a Japanese collector who later sold it at auction, ending up with Eskenazi who finally sold it to an American museum.

In those days several great collections were being dispersed and I acquired from the George de Menasce Collection the "green Jun" bowl and a little russet-splashed bowl. From the Alfred and Ivy Clark Collection came the superb Jun teabowl, which was widely exhibited and the carved *qingbai* bowl.

Other acquisitions dispersed through Spink's included the superb Yaozhou wave-pattern dish, the Sui white cup, the Longquan mallet vase, the beautiful Longquan *kinuta* bowl and the rare Han dynasty bronze *bixie*-shaped waterpot.

Also from Spink's came the blue Tang jar and cover, acquired later from Jonathan Tucker and Antonia Tozer, two former Spink's executives.

It was a sad day when this centuries-old emporium was bought by Christie's; one of the last events was a dinner party in the Oriental gallery which I attended. Many of the employees started their own galleries and, on the whole, have been very successful.

Another traditional English dealer was Bluett & Sons of Davies Street, with excellent connections among English collectors.

They usually held their selling exhibitions in the basement of their premises. The business started in 1884 and officially closed in 1992. The Tang *kundika* was acquired from them, but only with the aid of an intermediary from Spink's - sent because they refused to negotiate, and I refused to surrender.

Another respected dealer was John Sparks. Headed by Peter Vaughn, they were the par-excellence specialists in decorative Chinese objects of refined taste, but also occasionally had access to early ceramics. At a later stage, the company was managed by Michael Gillingham, known to the trade as "the Bishop", who had moved from Spink's in the 1970s. From them came the Jun pan dish. When the business closed down, Michael Gillingham dealt on his own, and it is from him that I own the brown ribbed *meiping*, which is admirable for its modernity.

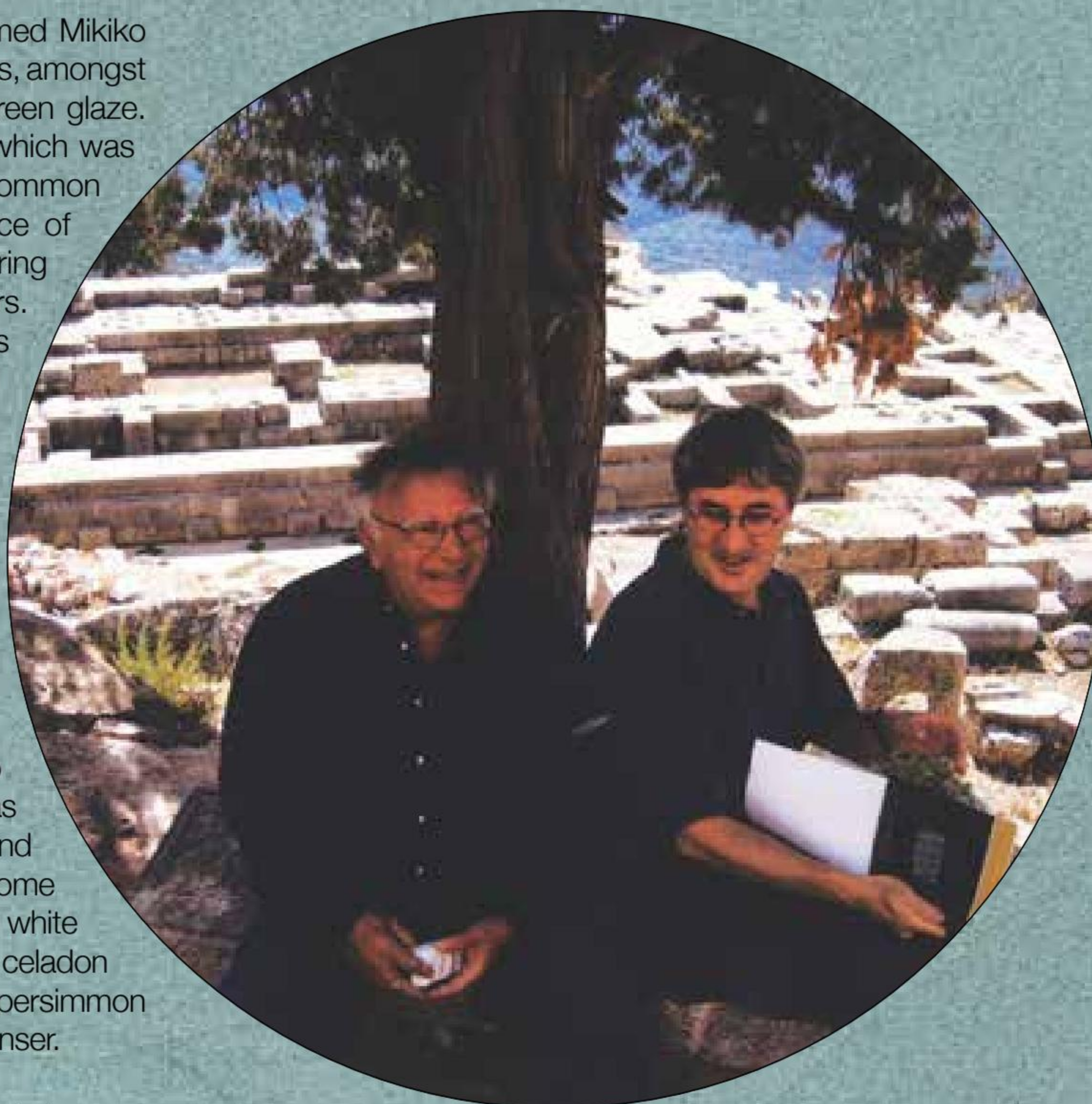
Giuseppe Eskenazi with premises in Foxglove House on Piccadilly, had boundless energy, business acumen, and a sharp eye for rarity and quality. He ultimately dominated the trade. He was closely assisted by Philip Constantinidi, and eventually the whole family was deeply involved. At the beginning, his forte was Tang ceramics, especially horses and equestrian sculptures, but the Song section was very strong, as well as the Yuan and Ming porcelain and furniture. Most of the objects acquired from him were during his Foxglove House years. I was always fascinated by the beautiful lines of early Chinese furniture, and on one of my visits, I discovered a pair of horseshoe *huanghuali* armchairs and a superb altar table of *huanghuali*, matching in colour. In ceramics, I chose a big moulded Ding dish of Sackler provenance, a superb carved Yaozhou dish, a rare foliate Ding dish of brown lacquer hue, and a large tripod Jun censer. The Longquan dragon jar and cover from a Sotheby's auction bears an Eskenazi label.



In the more recent past, a former Spink's employee named Mikiko Miyazaki-Robinson brought me some excellent Song pieces, amongst them the octagonal Longquan crackled dish of bluish-green glaze. As she was leaving for Japan, she divulged her source which was David Priestley, who specialised in Song ceramics. Our common interest built a bond of friendship, and for me, a source of knowledge. He would always pick the rare object, and during exhibitions, it was always a race against the major dealers. Several superb pieces in the collection emanate from his gallery. Amongst my favourites are the early deeply carved Ding jar, the Cizhou sgraffiato meiping, a Ding carved bowl, a small white Tang ewer with a lion handle, the marbled Song pan, the Jian bowl with reddish golden streaks, and the wonderful early Yaozhou deeply carved jar, exhibited at the OCS exhibition in 2009. David was finally instrumental in the creation of this catalogue, contributing the literary content.

There were several other dealers in London who traded in early ceramics, but I did not have the opportunity to acquire anything from them. The other source of supply has been the auction houses whose importance has grown, and due to Chinese preference for buying at auction have become dominant in this particular field. From Sotheby's comes the white spittoon from the Carl Kempe collection, the Longquan celadon dragon jar and cover, the two-splashed Jun bowl, the persimmon shallow bowl, the qingbai *cong* and the small tripod Jun censer.

The masters whose achievements we so much admire are anonymous. They are the unsung craftsmen of the Song era, yet their ability was extraordinary. An example is my latest addition to the collection, a Jianyao teabowl. When I first held it I could not let it go, so powerful was the chemistry. It was love at first sight. Here, by perfectly controlling the temperature of the kiln, the iron-oxide in the dark brown glaze has produced a cascade of silvery streaks, bringing out a bluish radiance. The unknown master had turned a humble Jian teabowl into a work of art.



My collection has been built first by instinct based on an artistic background and upbringing and later on from knowledge acquired from an extensive library and exhaustive visits to museums, galleries and auctions. I was also lucky to have advice from people with deep knowledge of the subject. I was personally involved with every piece I acquired, knowing that I would have to live with it. There were of course many objects I would have loved to own but I could not afford, but this is always the case with every collector. Over my long life I have immensely enjoyed the study and growth of the collection while revelling in and reflecting on its beauty. I was very lucky to have taken an early interest in Song ceramics, a great period of Chinese achievement and perfectionism, probably the most important in Chinese ceramic history. The collection has been a source of immense pleasure which I try to share. It has kept my spirits up through rough and sunny periods. It gives me great pleasure to handle and admire each piece in the collection, on my own or even better in the company of friends. In fact each piece is an old friend, and it is to them that I devote the title of my catalogue: "A Life in the Company of Song Ceramics".

前言：以馬內利·克里斯托費德思 Emmanuel Christofides

[原載於A Life in The Company of Song Ceramics《宋瓷：相伴一生》，2017]

那時戰爭剛結束不久，剛滿十六歲的我離開亞歷山卓前往愛丁堡大學求學。一開始，因為不適應當地氣候以及食物短缺，我覺得人生中的這一轉折時期十分困難。但我堅持了下來，並最終愛上了蘇格蘭這一方水土。在之後的偶爾回訪中，我一再發現，蘇格蘭的生活品質實際上是其他地方難以企及的。

在大學的假期期間，我會去倫敦參觀大英博物館 (British Museum)、維多利亞與阿爾伯特博物館 (V & A) 和國家美術館 (National Gallery)，並在其中徜徉數小時，探索著美的世界。那時我已經開始對收藏產生了濃厚的興趣，並用有限的資金購買了一些梅森瓷像和一隻中國玉碗。當時來回蘇格蘭和亞歷山卓的旅程主要是依靠長途航船或中途會在巴黎、尼斯、羅馬、馬爾他、和的黎波里加油的達科塔航機。我現在才知道，能成長於亞歷山卓是多麼幸運的事。這座城市當時是連接東方與西方的大門，也是一個充滿活力的多元文化社區，為各種藝術的生長提供了無限的空間。

而在義大利、法國和英國度過的漫長暑假，也是我的藝術教育中極其重要的一部分。當時我對早期和古典時期的希臘雕塑以及文藝復興時期的雕塑藝術非常著迷，並同時對中世紀藝術、印象派繪畫，以及早期的陶瓷和紡織品有濃厚的興趣。

在位於亞歷山卓東南方的開羅，早期的清真寺建築對我而言有著莫大的吸引力。這些伊斯蘭建築的瑰寶激發了我對這段文明的興趣。開羅的伊斯蘭博物館隨之成為了我的第二個家。我在那裡流連忘返於埃及、波斯和中東的中世紀伊斯蘭器物之中，漸漸對陶瓷產生了極大的熱情。

中世紀伊斯蘭陶瓷的鼎盛期是在九到十三世紀間。這也讓我開始留意到同時期的中國陶瓷，因為後者也有被發現於埃及並流傳了數個世紀之久。我最早購入的作品之一是帶有人面裝飾的龍泉窯青瓷五管瓶。從那時起我就為這些器皿的簡潔造型、雅緻呈色、精細釉面以及充滿天然意趣的開片所著迷，也為那個偉大時代的工匠們的精湛技藝由衷折服。

在倫敦和巴黎遊歷時，我還得到了親身探訪藏家和上手藏品的機會。由於這些藏品多數來自唐宋時期，自此我便開始對這兩個朝代尤為關注。宋瓷完美的造型、呈色和釉料讓我無法將視線移開，把玩這樣的珍品更是一種享受。位於倫敦的大維德爵士中國陶瓷珍藏對我的影響尤深——這一形成於西方對中國早期藝術興趣初起時的重要收藏可說是我鑒藏中國陶瓷歷程中的灌頂醍醐。對中國早期藝術的收藏最初盛於日本，要直到十九世紀末該風潮才席捲西方，聲譽卓著的藏家和大型收藏也隨之出現於倫敦、斯德哥

爾摩、紐約、巴黎和日內瓦，其中有喬治·歐默福普洛斯 (George Eumorfopoulos)、大維德爵士 (Sir Percival David)、卡爾坎普 (Carl Kempe)、克拉克伉儷 (Alfred and Ivy Clark)、阿爾弗雷德·鮑爾 (Alfred Baur)、瑞典國王古斯塔夫六世 (King Gustav VI of Sweden)、奧斯卡·拉斐爾 (Oscar Raphael)、哈利·奧本海默 (Harry Oppenheim)、肯禮夫勳爵 (Lord Cunliffe)、塞利格曼夫人 (Mrs. Seligman)，及塞維格夫人 (Mrs. Walter Sedgwick) 等等。

上述這些蔚為大觀的私人珍藏後來大都進入了博物館，或流散於拍賣會和藝廊中。戰後初期，在倫敦的藝術市場執牛耳的商號有 Spink & Son、Bluett & Sons、John Sparks，以及後來居上的 Eskenazi 和 Priestley & Ferraro。其他地方的中國藝術交易巨頭則有東京的山中商會 (Yamanaka)、巴黎的盧芹齋 (C. T. Loo) 和紐約的藍理捷 (J. J. Lally)。

在浩如煙海的中國陶瓷作品中，我最為鈞窯和龍泉窯的明麗釉色所吸引。任何詞彙都無法完全傳達它們的釉色、開片和造型讓人如癡如醉的魔力。而定窯也憑其造型和精巧的裝飾（不管是刻花還是模印）脫穎而出，延續著其前身——唐至五代年間的邢窯——所帶來的瑩潤白釉的魅力。

再後來，我更發現了汝窯、官窯和哥窯等無與倫比的美。早期耀州窯的精妙刻花裝飾也吸引了我的眼光，而青白瓷的如冰似玉的釉色和薄透胎體也讓我驚嘆。

在我早期的藏品之中，還有一件購自盧芹齋的巴黎紅閣的鈞窯天藍釉紫斑碗。在該碗被運往倫敦的途中，一位負責檢查的海關人員詫異道：「你花了那麼多錢就為了這個？」

當然我也不會忘記我所錯過的一件在 Spink's 店中角落櫥窗處的瑰麗鈞窯盤。Spink's 當時由 Adrian Maynard 先生和 Spink's 家族掌舵，賓主趣味相投，佳品也源源不斷。因此 Spink's 是我當時最愛的淘寶之處。

後來 Michael Gillingham 成為了中國部的主管，其麾下有 Roger Keverne 和 Jacqueline Simcox 等。多年來，我亦與該部門的許多專家相識切磋，包括 Richard Barker、Paul Champkins、Ben Janssens、Titus Kendall、Francesca Galloway、Simon Ray、Antonia Tozer 和 Virginia Sykes-Wright。他們更重視傢俱和工藝品，因此我也通過他們購藏了明代的漆螺鈿炕桌、非常罕見的黃花梨禪凳，以及另一張黃花梨方桌。



當時，品相上佳的唐代雕塑非常罕見，價格也十分高昂。我從Spink's處也購入了一座少見的素胎騎馬俑，馬鞍上還有一隻狗和獵物。該俑後來成為了一本圖錄的封面圖片，也出現在雅典一個中國藝術展覽的門票上。我在Grosvenor House古董藝術博覽會上還看到了一座優雅絕倫、吸引了如雲觀者的唐三彩持鳥仕女坐俑。當時我為將其收入囊中的出價創下了當時的紀錄。但後來，該類器物在古董市場上的價格隨著大量的考古發掘出土而下跌，我不得不將該坐俑出售給一位日本藏家。此俑後來又在一場拍賣中為Eskenazi購得，並最後入藏於某美國博物館。

在那個重要收藏流散四方的年代，我相繼購入了George de Menasce舊藏的一隻所謂的鈞窯綠釉碗和一隻褐斑小碗，以及克拉克伉儷舊藏的品相極佳的鈞窯天藍釉撇口小碗（曾屢次展出）和青白釉劃刻蓮花紋花口碗。

我從Spink's處購入的其他名家舊藏還包括極為精美的耀州窯青釉刻海水花卉紋盤、隋代白釉杯、龍泉窯青釉鳳耳瓶、龍泉窯青釉碗，以及珍罕的漢代青銅辟邪水滴。

同樣通過Spink's購藏的還有一件唐代藍釉蓋罐。這是我稍後從Spink's的兩位前主管Jonathan Tucker和Antonia Tozer處入手的。

當Spink's這家百年老店被佳士得購入麾下時，我參加了在東方藝廊舉辦的最後晚宴，那可真是讓人傷感動容的一天。但後來不少Spink's的員工都開設了自己的藝廊，並且頗為成功。

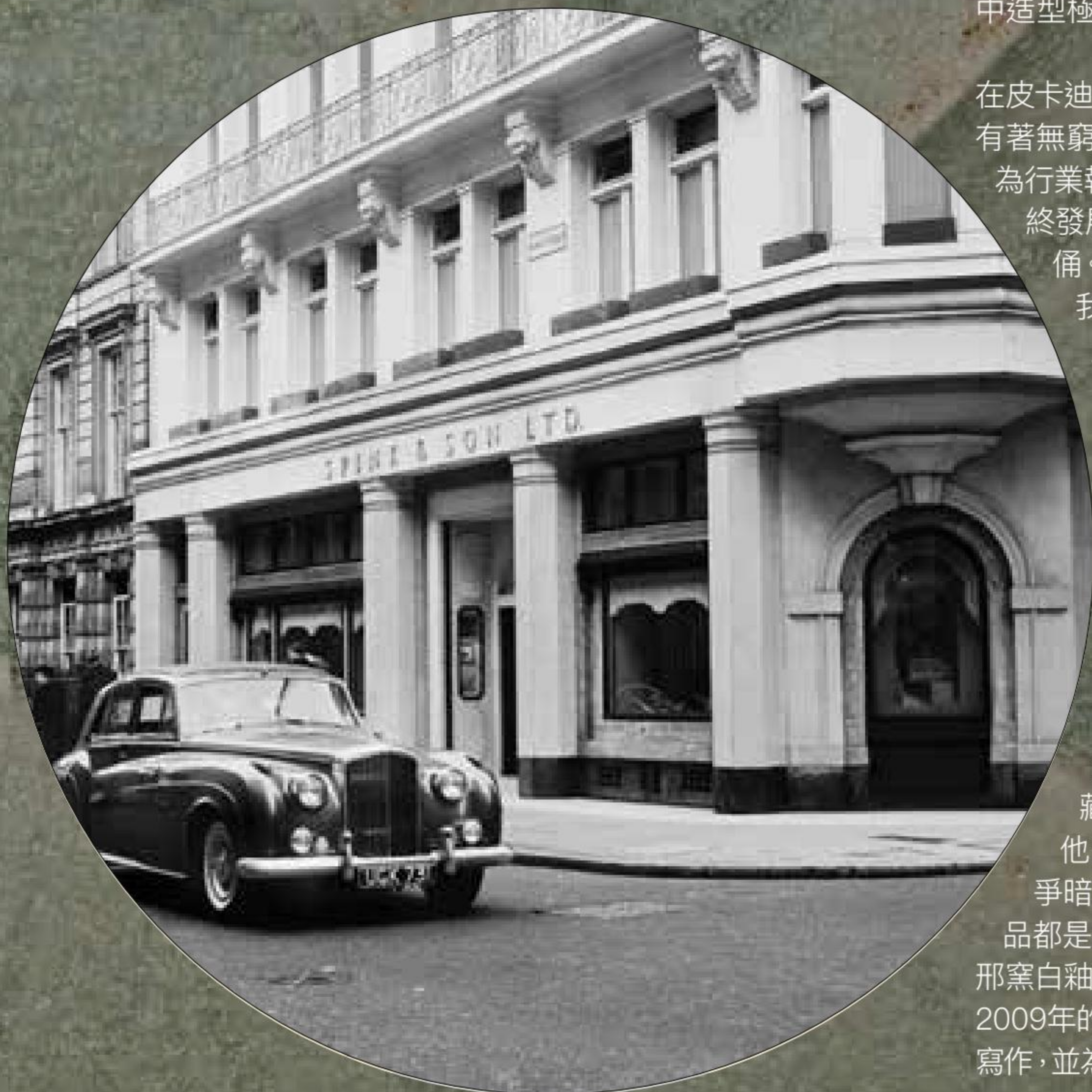
另一個老派英國藝術經銷商是戴維斯街（Davies Street）上的Bluett & Sons。他們在英國藏家中人脈甚廣，並常於其店內的地下展廳中舉行銷售展覽。Bluett & Sons創始於1884年，並在1992年正式結業。我收藏中的唐代軍持就是從他們那裡購入的，不過在中間助力的是Spink's——因為當時Bluett & Sons拒絕議價，而我也拒絕屈服。



另一個我十分尊敬的藝術商號是John Sparks。該公司由Peter Vaughn掌舵，是中國藝術精品的頂級專家，但偶爾也會涉獵早期陶瓷。John Sparks在1970年代後由出身Spink's且被業界稱為「主教」的Michael Gillingham主理。我的鈞窯天藍釉折沿盤就是從其手中購入。John Sparks公司結業後，Michael Gillingham便獨立出來自己經營。我收藏中造型極具現代美感的褐釉弦紋梅瓶就是經他購入。

在皮卡迪利大街（Piccadilly）的Foxglove大屋經營的Giuseppe Eskenazi有著無窮的精力、敏銳的商業觸覺，以及發現珍稀藏品的慧眼，亦因此成為行業執牛耳者。他麾下有Philip Constantinidi等人的得力協助，並最終發展為家族事業。早年Eskenazi專精唐代陶瓷，尤其是馬俑和騎士俑。但他們在宋代藝術方面也後來居上，更涉獵元明陶瓷和傢俱。我大部分來自Eskenazi的藏品都是在他們的Foxglove大屋時期購入的。中國早期傢俱的優美線條對我而言有難以抗拒的吸引力。某次造訪Eskenazi時，我看上了木色相配的一對黃花梨圈椅和一張品相上佳的黃花梨翹頭案。在陶瓷方面，我則從Eskenazi處購藏了一個賽克勒（Sackler）舊藏的定窯白釉印花花石圖盤、一個精雅的耀州窯青釉刻花折枝牡丹紋折沿盤、一個罕見的定窯醬釉葵瓣口盤，以及一個鈞窯青釉三足爐。而我購自蘇富比的一尊龍泉龍紋蓋罐上也有Eskenazi的貼紙。

最近，一位名叫Mikiko Miyazaki-Robinson的前Spink's員工為我帶來一些上好的宋瓷，其中就包括了一件龍泉窯青釉八方盤。她在回日本前透露了該器為專精宋瓷的David Priestley之舊藏。我與David之間的友誼建立在共同興趣之上，而對我來說，與他的交流也是我知識的來源之一。在藝術展會這種各個經銷商明爭暗鬥的場合中，他也總是能挑到最珍罕的器物。我收藏中的數件精品都是出自他的藝廊。其中我最喜愛的有早期的定窯白釉刻牡丹紋罐、邢窯白釉獅把執壺、宋代紋胎瓷盤、建窯金彩碗，以及曾在東方陶瓷學會2009年的展覽中展出過的耀州窯剔刻牡丹紋罐。David也參與了本圖錄的寫作，並為其中的文獻部分作了不少貢獻。



Instinct Based on an Artistic Upbringing and Background

Rose Kerr



Rose Kerr is a British scholar and curator specialising in Chinese art, particularly Song dynasty ceramics, and was Keeper of the Far Eastern Department at the Victoria and Albert Museum, London, from 1987 to 2003.

Mr Christofides considered the great period for ceramics was the ninth to thirteenth centuries, that is to say the end of the Tang dynasty, the Five Dynasties period and the Song dynasty. An attractive example from the end of the Tang dynasty is the white glazed stone leys jar (**Lot 4**). The bulk of the Christofides collection, however, dates to the Song dynasty, and includes very fine examples of Jun, Yaozhou, Ding, Cizhou, Longquan and *qingbai* wares, with a handful of earlier whitewares and Xing wares. The predilection for Song ceramics only became fashionable after about 1920. Before that time, collectors concentrated their efforts on Qing dynasty porcelains, familiar from three centuries of imports from China. In truth, connoisseurs in the early twentieth century had a marked bias against Song dynasty wares, as a catalogue published in 1911 demonstrates. It accompanied an exhibition held in November 1908 in Shanghai, under the auspices of the North-China branch of the Royal Asiatic Society. In the preface the catalogue refers to the “Primitive or Song period” and describes it in these terms:

The productions of this period are, as might be expected, of very primitive aspect. The pieces that survive are covered with glazes of single colours either of uniform or mottled tint and exhibit either plain or crackled surfaces....Genuine pieces are greatly treasured by native collectors, but are not often seen in foreign collections

“Instinct based on an artistic upbringing and background” are the words used by Emmanuel Christofides to explain the inspiration for his formidable collection, in an introductory essay to a catalogue of 2017. He went on to qualify that by adding that study in an extensive library and knowledge gained from exhaustive visits to museums, galleries and auctions was also necessary. This combination reflects what scholars and collectors of ancient times brought to their connoisseurial practices. Literati would employ their innate sense of elegance and refine it through long years of study in carefully curated studies full of books and precious objects. For example, the bureaucrat, artist and critic Li Rihua (1565-1635) wrote about the importance to such men of the library/study. He described the ideal, that was situated where the brook twists and bends towards the hills, was comprised of 2-3 buildings with an upper structure to observe the clouds and mists, had bamboo outside to welcome the fresh wind, and to the south a tall pine tree from which to “hang the bright moon”. If one lived in such surroundings for ten years, one could hope for artistic achievements to match the masters of painting and calligraphy of ancient times. Gentlemen would also gather to study antiquities together, to compose verse and to practice painting and calligraphy. This collective sharing of ideas and study of each others’ antiques honed their ability to discern fine pieces.

A special fondness for Jun ware is evident in the Christofides collection, both plain blue and copper-splashed types. Jun ware has been a major collecting goal for museums and private individuals since the early twentieth century, and supplies of good-quality pieces was not assured. Jun wares are unusual and surprising among early Chinese ceramics. Many Song dynasty ceramics are restrained in colour, while Jun wares with copper splash are extraordinary, gaudy and bright. Both plain and splashed Jun ware stand out because of their unconventional appearance. This unconventionality was a result of Jun ware’s technically complex glazes, which utilised sophisticated technology to produce subtle, variegated results. The wares have relatively coarse, thickly-potted bodies that range in colour from ashy grey to brown, and oxidise reddish in firing. Their glory resides in their glazes which are visually outstanding, ranging in tone from milky blue to brilliant purple. Their colour effects are partly optical, rather in the same manner that the sky appears blue by reason of light being refracted through the atmosphere. Although most Jun was fired in reduction to temperatures in the 1280-1300°C range, its colour was not caused solely by iron pigments fired in reduction like other celadon glazes, but rather by liquid-liquid phase separation that occurred as glazes cooled slowly in the kiln. Plain wares were blue in a colour that was luminous, with white patches and opalescence, which together provided a wide range of subtle tones and textures.

These opal-blue colours were dramatically heightened and emphasised by painting the wares with copper-rich pigments. The copper brushwork was applied to the dry glazes in broad strokes or washes, which then merged with the bluish Jun glazes at full heat to exhibit red and purple splashes. A fine example is the light blue conical bowl with pinkish-red splashes (Lot 15).

Another strong element in the collection is Longquan wares, especially those dating to the Southern Song dynasty. The best Longquan kiln sites made some wares from porcelain stone without any additions of stoneware clay, thereby producing pale bluish-glazed celadon wares of outstanding quality that are known as *di* wares 弟窯 in China and *kinuta* wares 砧窯 in Japan. A refined example is the bowl with fine bluish *kinuta* glaze (Lot 25). In general, Longquan glazes bore colours that ranged from duck-egg blue to sea-green. Low levels of titania in the glazes were crucial in its effect on their colours, but overall iron oxide levels, the degrees of reduction that the glazes have received in firing, and degrees of melting also had vital influences. The viscosity of Longquan glazes allowed them to be applied from three to eight times, usually in a series of separate coatings. These successive glaze applications were sometimes fixed by a series of low-temperature firings before the final glaze firing to the full heat of the kilns, which was typically 1,220-1,280°C. High-quality *kinuta* wares made in imitation of Guan wares in the period c. 1200-1260 were given 3-4 applications of glaze. Glazes could be poured, brushed or even blown onto ceramic bodies. The most practical and straightforward way to coat raw or biscuit-ware with glaze is to dip the pieces into a well-stirred glaze-suspension, brought to the consistency of single cream. The porous ware then soaks up the water and leaves the suspended glaze particles to dry as an even coat on the surface of the object. If the ware is dipped again in the glaze when it is dry to increase the glaze thickness, both glaze-coats will tend to flake away, as the under-coat re-hydrates, expands and loosens its grip on the ware. Re-glazing while the first layer is still slightly damp can be effective, but timing of the dip must be judged exactly, which can be awkward for mass production.

Ding wares have always been sought after by collectors, and there are some fine examples in the Christofides collection. The bodies of the Ding porcelain were produced using a secondary kaolin mixed with sedimentary clay, which gave a white, semi-translucent body. An unusual example is the jar with carved peony design in the Christofides collection, its base bearing a *guan* (official) mark (Lot 20). The predominant potting method was wheel-throwing, with either carved or moulded designs, the latter first employed in the mid eleventh century and employing a single interior mould. The Ding kilns reached their zenith during the Northern Song and Jin periods, Ding wares enjoying high status at court, in wealthy Buddhist monasteries then among the literati, emerging as the most commonly recorded pieces by scholars. Ding kiln wares became well-known for their delicate and elegant shapes, beautiful and bright glazes as well as their smooth and creamy texture. Black and brown-glazed Ding ware is an especial category, their refined elegance copying Song dynasty lacquer ware, like the mallow-shaped dish with dark brown glaze (Lot 18).



Lot 4



Lot 15



Lot 25



Lot 20



Lot 20 (mark)



Lot 18

During the Northern Song dynasty, a number of kilns supplied the court with tribute wares, among them Yaozhou in Shaanxi Province. The Yaozhou kilns were recorded in official records as having supplied tribute wares, over a period of about thirty years, from the Yuanfeng era (1078-1085) to the Chongning era (1102-1106). Northern Song tribute wares are not marked in any way, but must have included the finest pieces with refined bodies, delicate and elaborate decoration, and refined glazes. Yaozhou ceramic bodies are higher in iron oxide than many northern stoneware clays, and one reason for the visual success of the Yaozhou celadon material was some interaction of its ferruginous clay with its celadon glaze. Where Yaozhou glazes were applied very thinly, or where they had thinned in firing, an almost golden hue could appear in the glazes through some superficial re-oxidation of their iron oxide contents. Yaozhou glazes were often applied in two coats, with a single coat supplying a golden-brown effect, while two coats produced fine celadon greens. Single coats of glaze are seen most often inside tall vessels, and under the feet of vessels, where they were probably used for the sake of economy. Where Yaozhou clay bodies were unglazed, warm brown colours tended to develop in the kilns, both at high temperatures and in cooling.

In the early Northern Song dynasty a decorative style emerged that combined elaborate and deep carving with fine detail and utilised freehand engraving, carving and combing. The Yaozhou decorators used sharp-pointed and angled tools that left carved lines that were vertical on one side and sloping on the other. This technique can be seen on the relief-carved flower-pattern jar (Lot 22). As Yaozhou celadon glazes appear light where thin, and dark where thick, the glazes heightened the carved designs to fine effect. Many Yaozhou celadon wares appear to have been given low biscuit-firings before glazing. Freehand carving on fine Yaozhou wares gradually became more elaborate, with dense and detailed patterns sometimes covering the entire surface. However such overall carving was time-consuming, and the labour and skill used in carving each piece separately substantial, with the designs easily marred by a slip of hand. Such wares were therefore expensive to manufacture. Yaozhou continued to be made during the Jin dynasty, when a new, so-called “moon white” glaze appeared, that had a pale, waxen cast to the glaze surface. This came about because of the long firing cycles of Yaozhou kilns that induced a faint haze of anorthite crystals in the glaze, which together with the pale layer formed by the crystals between the body and glaze, gave rise to a unique celadon glaze effect.

There are a small number of black-glazed and Cizhou wares in the collection, which act as an effective counterfoil to the subtle monochrome wares of Jun, Longquan, Yaozhou and Ding. Cizhou ceramics were popular wares, made for daily use by ordinary people. As such, their makers felt less need to conform to stereotypes, and experimented with a variety of bold decorative styles. The *meiping* bottle and jar in this collection were coated in black glaze over white slip, and designs were cut through the black to reveal the white, while the glazes were still wet.

The marvellous ceramics in the Christofides collection were produced by mass-production methods, employing thousands of unacknowledged workers. As Mr Christofides noted, the “masters” whose achievements we admire so much were anonymous, unsung craftsmen of the Song era whose ability was extraordinary.



Lot 22

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基於美學素養的審美直覺

柯玫瑰



柯玫瑰（Rose Kerr）是一位英國學者及策展人，她的研究方向是中國藝術，其中尤精宋代陶瓷。她曾於1987年至2003年擔任倫敦維多利亞與阿爾伯特博物館遠東部門主管。

「基於美學素養的審美直覺」——在其出版於2017年的圖錄中，該語被以馬內利·克里斯托費德思 (Emmanuel Christofides) 用於概括他那讓人嘆為觀止的收藏的源起。除此以外，他又補充道，在浩瀚的圖書館中研讀，以及通過不斷造訪博物館、藝廊和拍賣會獲取知識也是必須的。克氏這一總結反映了歷史學者和收藏家們的鑒賞力的根本。自古以來，士人們都是如此，除天賦的美感外，還必須通過精研長年蒐羅而來的書籍和藏品以精進自己的審美。晚明官員、書畫家、鑑賞家李日華 (1565 — 1635) 就曾論及一個羅致了古今藏書及器物的書齋對士人來說是何等重要。在他的描述中，一個理想的書齋應該「擇溪山紆曲處，結構止於三間，上加層樓以觀雲物，四旁修竹百個以招清風，南面長松一株掛我明月……」，如果能在這環境中沉浸十年，則即使不能和「鍾王顧陸」等書法巨擘比肩，也斷不會在虞世南、褚遂良、王羲之、李成和范寬等書畫大家之下。除精心營造自己的書齋外，與友人雅聚，同賞珍藏，共樂詩書，也是士人們練就慧眼的必由之徑。

克氏認為，中國陶瓷最大的榮光在於九至十三世紀之間，也就是唐宋之際。一件唐代的白釉渣斗 (Lot 4)，造型優美，頗具魅力。他自己的藏瓷大部分也是來自宋朝，包括精雅絕倫的鈞窯、耀州窯、定窯、磁州窯、龍泉窯和青白瓷，以及少量早期的白瓷和邢窯。實際上，收藏界對宋瓷的偏愛是在1920後才開始的。在此之前，藏家們的目光大都集中在清代瓷器上，那是他們從三個世紀之前來到歐洲的外銷瓷中已經熟悉了的。事實上，在出版於1911年的一本圖錄中，還明顯可見二十世紀初的鑑賞家們對宋瓷強烈的偏見。該書所收錄的是1908年11月在上海展出的一批中國歷代陶瓷，該展覽由皇家亞洲學會北中國支會贊助。在「中國陶瓷簡述」一節中的「肇始期或宋代」標題下，該圖錄如此描述宋瓷：

這個時期的作品，不出意外，是十分簡單原始的。傳世作品多是單色釉，呈色或均勻或斑駁，釉面或光素或有開片……真品備受本土藏家珍愛，但卻少見於國外收藏。

然而，在克里斯托費德思的珍藏中，對鈞窯的熱愛卻特別明顯，特別是其中的單色藍釉或有銅紅斑者。自二十世紀初以來，鈞瓷都是博物館和私人藏家的一大目標，但品相優良者卻常常難得一見。鈞瓷可說是早期中國陶瓷中的異數。大部分的宋瓷都以內斂雅緻的釉色為名，但鈞瓷卻以鮮豔大膽的銅彩斑出眾。不管是單色還是有彩斑者，鈞瓷都憑其不拘一格的外觀脫穎而出，而精妙絢麗的色彩效果背後則是複雜精密的釉料技術。鈞瓷的胎體相對厚重，胎色從灰白到褐色不等，並在燒成過程中因氧化而略顯微紅。但其最奪目之處無疑還是在其豐富多變的釉色，從乳光藍到色調萬千的紫釉，無不亮麗出眾。鈞瓷的呈色有一部分是光線的作用，就像



Lot 4



Lot 15

晴空的藍色是光線經過大氣層折射的結果。雖然大多數的鈞瓷是在1280—1300 攝氏度的還原氣氛中燒成，其呈色卻並非像其他青瓷一樣，完全是由鐵元素還原而成，而是由釉料在窯中緩慢冷卻時產生二液分相的結果。鈞瓷中常見以明亮的藍釉配以白斑和其他乳濁色塊，共同呈現出多種微妙的色調和質地。而形成這些瑰麗色斑的富銅釉料通常是以粗筆觸或潑灑的方式加諸已乾燥的藍釉之上，然後在最高窯溫中與後者完全融合，最終展現出彷彿天成的紫紅色斑，亦更凸顯了作為底色的乳潤藍釉。一件精美的例子可見於克氏珍藏的鈞窯天藍釉紫斑碗 (Lot 15)。

克氏珍藏中的另一強項是龍泉青瓷，尤其是南宋時期的作品。最好的龍泉窯場曾以不添加任何陶土的瓷石為原料，生產出質量出類拔萃的青瓷。這類產品在中國被稱為「弟窯」，在日本則被稱為「砧窯」。其中精品可見於一件龍泉窯青釉碗 (Lot 25)。一般而言，龍泉青釉的呈色從鴨蛋青到粉青不等，而釉料中的二氧化鈦低含量在呈色過程至關重要。但整體的氧化鐵含量、還原程度，以及釉料的熔融程度也在其中有著重要的角色。龍泉釉的黏性允許它被逐層施於器身之上，釉層可從三到八層不等。在施釉的過程中還可能會間以一系列的低溫燒製以固定釉層，再進行溫度在1220至1280度之間的最終燒製。在公元1200—1260年間，仿官窯的高質量砧窯器會被施釉起碼三至四次。釉層的施作方法有澆釉、刷釉和吹釉等。而在生坯或素胎上施釉的最實用和最直接的方法則是浸釉，以在器表形成均勻的覆蓋。多孔的胎體會在此時吸取釉料中的水分，而懸浮在釉料中的呈色礦物質在胎體表面乾燥後，就會形成均勻的釉層。但如果想要增加釉層的厚度，而在一層釉料乾燥後再次浸釉，則兩層釉料都有可能剝落，因為底層釉料在再次吸收了水分後會膨脹並從器表之上鬆脫。在前一層釉料仍未完全乾燥時再次上釉可能是更有效的方法。但對於量化生產來說，這種需要準確判斷個體器物施釉時間的做法可能十分困難。

同樣受到藏家追捧的宋瓷還有定窯。克氏珍藏中也有一些精美的例子。定窯的胎體是次生高嶺土與耐火的沉積黏土混合而成，因此胎色潔白細膩。一罕見的例子可見於克氏收藏的定窯白釉刻牡丹紋罐 (Lot 20)，其底部刻有一「官」字款。主要的制坯方法則是輪製，表面以刻花或印花為飾，而使用同一內模的印花法在十一世紀中葉被首次應用。定窯的生產在北宋和金時期達到鼎盛，其產品在宮廷、寺廟和文士之中都備受追捧，因此也頻頻在文獻中被提及。定窯器精巧優雅的造型、光潔明亮的釉色以及溫潤細膩的質地也讓其聞名於世。黑釉與醬釉定窯屬特殊類別，其精緻優雅之風格仿效宋代漆器，可見於一件定窯醬釉葵瓣口盤 (Lot 18)。



Lot 25



Lot 20



Lot 20



Lot 20 (mark)



Lot 18

北宋時期，向朝廷供應瓷器的窯廠眾多，其中也包括了陝西的耀州窯。根據官方紀錄，耀州窯曾在元豐（1078—1085）至崇寧（1102—1106）年間的三十餘年中向朝廷進貢瓷器。雖然北宋的貢瓷上並無任何標記可供鑒別，但它們一定是當時最優質的器物，有著精細的胎體、繁複細緻的裝飾以及優雅的釉色。耀州窯的胎體含鐵量比許多北方瓷土還要高，這種富鐵胎土與青釉的某些反應也是形成耀州青瓷亮眼外表的因素之一。當施釉較薄，又或是釉層在燒製過程中變薄時，耀州窯釉料中的氧化鐵就會因為經歷表面再氧化而呈現近乎金黃色的色調。耀州瓷通常施釉兩層。單層釉的產品呈色金褐，雙層釉者則呈現潤澤的青色。單層釉常施於高大的器皿或器皿底部，可能是出於節約成本的需求。而未施釉處則無論是在高溫條件下還是冷卻過程中都傾向於呈現暖棕色。

在北宋早期，耀州瓷上出現了將精雕深刻與寫意剔劃和篦梳手法結合的裝飾。工匠會使用銳利的斜刃工具器表刻出一側直壁一側傾斜的凹紋。此技藝可見於一件耀州窯剔刻牡丹紋罐（Lot 22）。在其之上施加的釉層也因此會在刻紋深處積聚而出現呈色有深淡的效果，進一步凸顯了刻花圖案。而很多耀州青瓷在施釉之前似乎都經過低溫燒製。隨著耀州瓷的裝飾變得愈加精細，刻劃的圖案有時甚至會覆蓋全器。然而，這樣的裝飾十分費時費工，精致的紋樣也隨時可能會因失誤而全盤毀於一旦。因此，這類器物的製造成本十分高昂。在金代，耀州窯的生產延續，並創燒出新的「月白」釉，呈色如蠟似玉，明亮淡雅。這是由於耀州瓷的燒製時間長，在此過程中釉料會形成鈣長石的薄結晶層，再加上由胎體與釉層之間的結晶所呈現的蒼白色調，才形成了這一獨特的青瓷釉色。

在克氏的收藏中，還有少量的黑瓷和磁州窯，它們與鈞窯、龍泉、耀州窯和定窯等單色釉瓷形成鮮明對比。磁州窯是當時普通人家的日用瓷，因此磁州窯的工匠們也較少受既定程式的影響，並能大膽嘗試各種裝飾風格。克氏收藏中的梅瓶就是以所謂的「黑地剔白花」為飾，即在白色化妝土上罩以黑釉，並趁黑釉層未乾透時剔除部分以顯露白色圖案。

克氏收藏中令人擊節讚歎的陶瓷作品實際上都是量化生產的產物，為其奉獻心血的工匠不知凡幾。正如克氏本人所言，我們所推崇的「大師」其實都是宋代默默無名的工匠們，然而他們的精工巧手卻會永遠為歷史所銘記。



Lot 22

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Rose Kerr, 虚中为用。中国陶瓷的永宣之美 *Voids in Clay. The Enduring Beauty of Chinese Ceramics* (3MER Publishing, The Netherlands, 2022a)

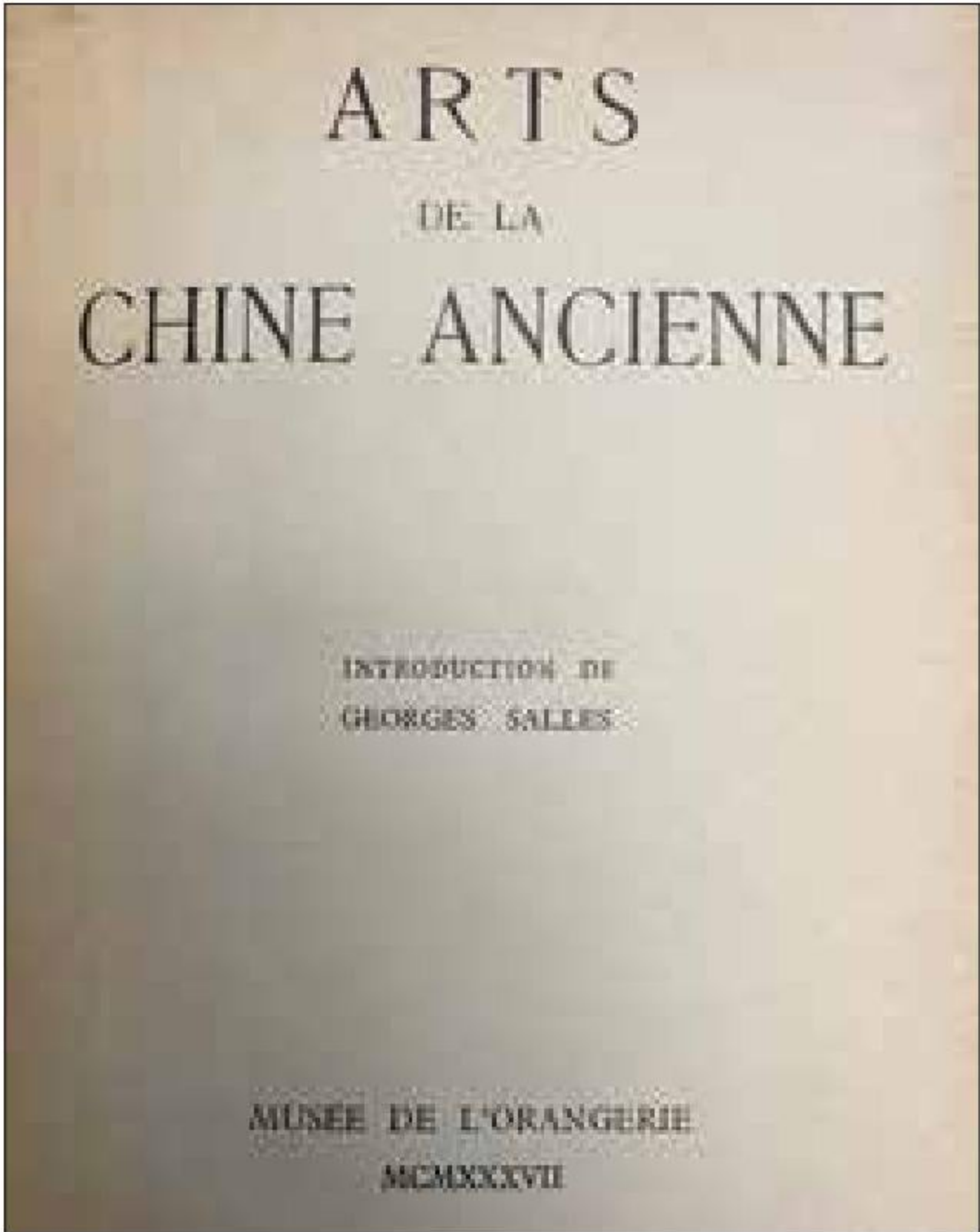
Rose Kerr, *Jade Green and Kingfisher Blue: Longquan Wares from Museums and Art Institutes Around the World* (ACC Art Books, Hong Kong, 2022b)

David Priestley and Marcus Flacks, *A Life in the Company of Song Ceramics*, (London, 2017)

Shelagh Vainker, *Chinese Pottery and Porcelain : From Prehistory to the Present* (British Museum Press, London, 1991)

James C. Y. Watt, "The Literati Environment" in Chu-Tsing Li, James C.Y. Watt (eds.), *The Chinese Scholar's Studio, Artistic Life in the Late Ming Period* (Thames and Hudson, in association with The Asia Society Galleries, 1987), pp.1-13

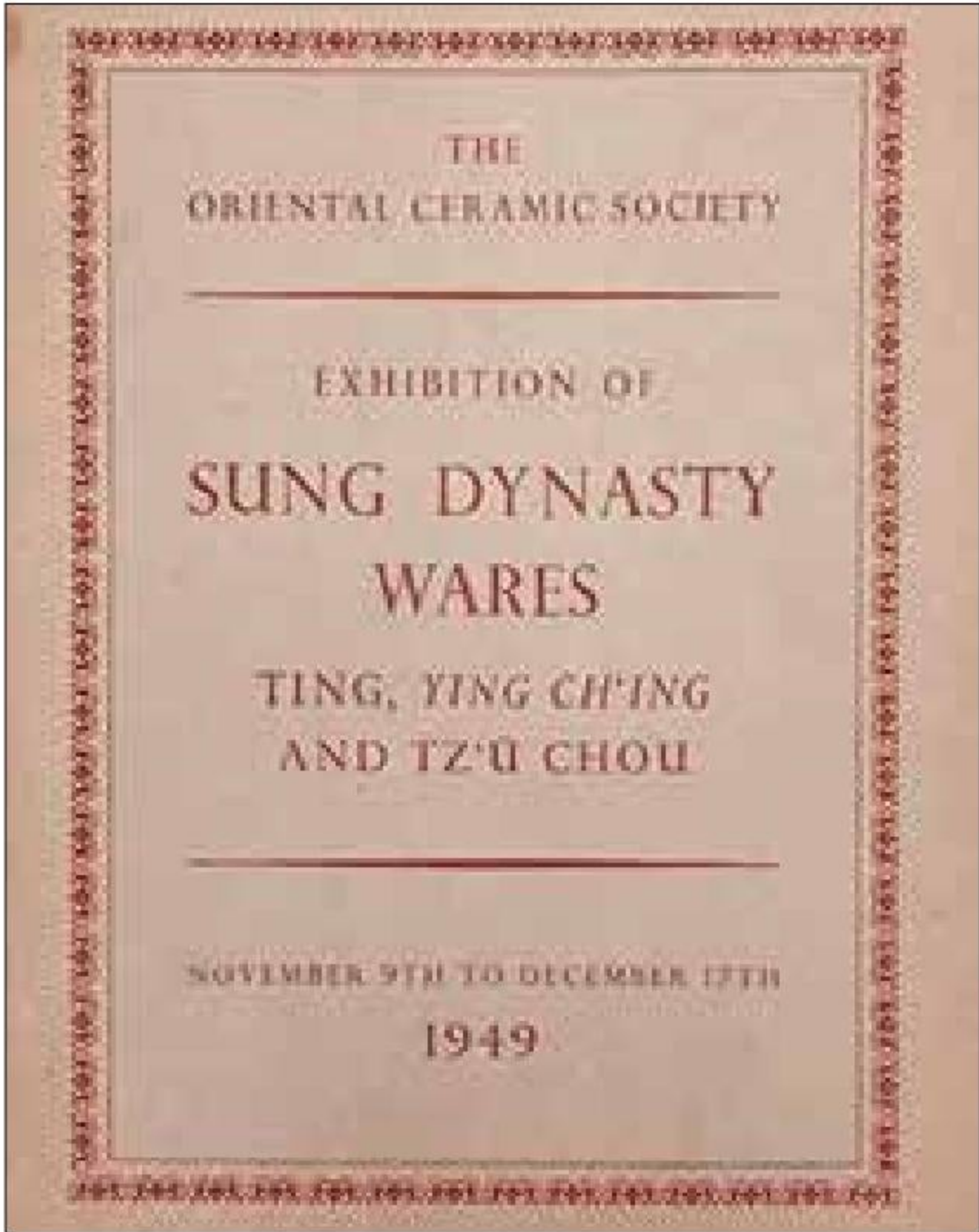
Exhibitions & Publications



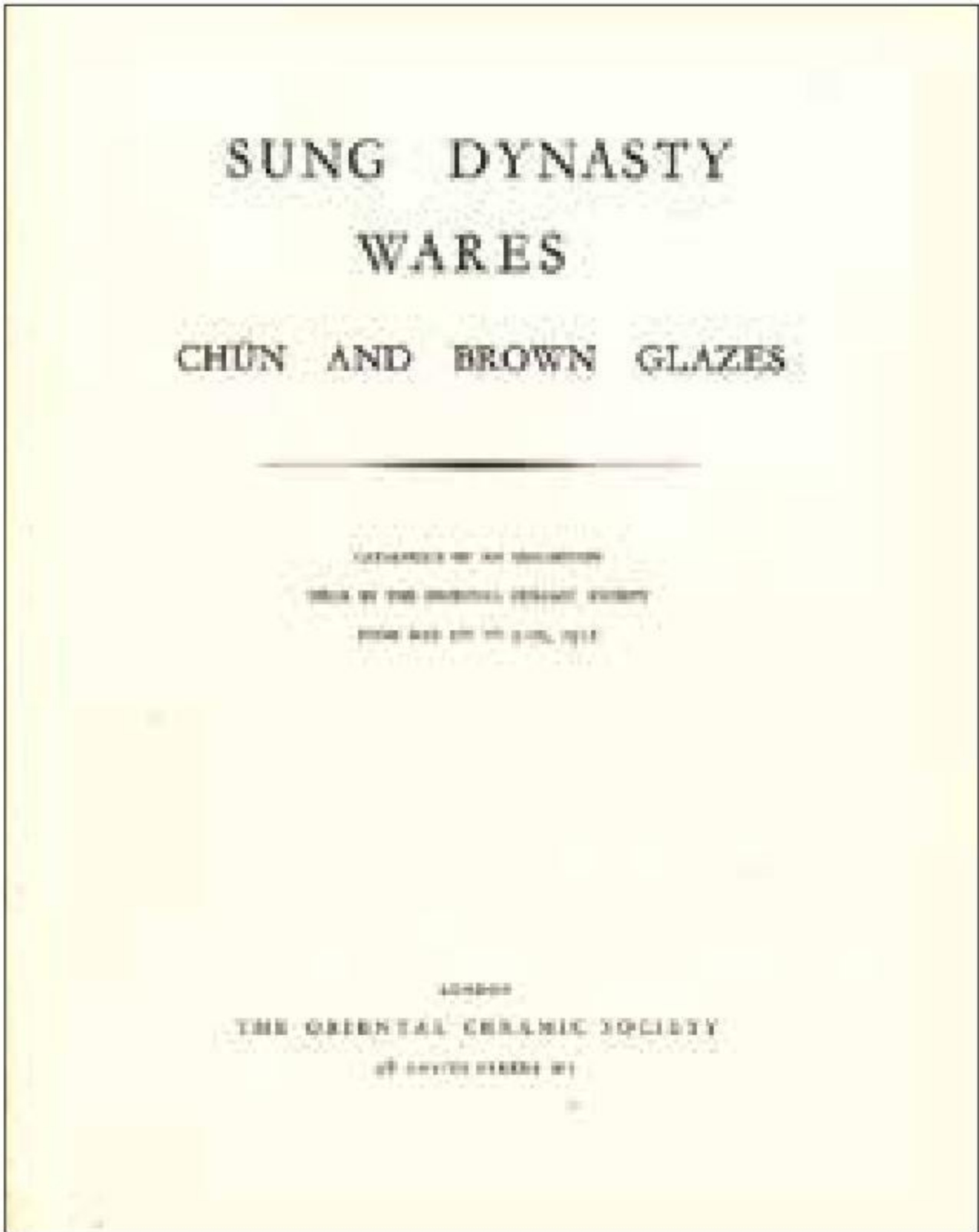
1937 Lot 16



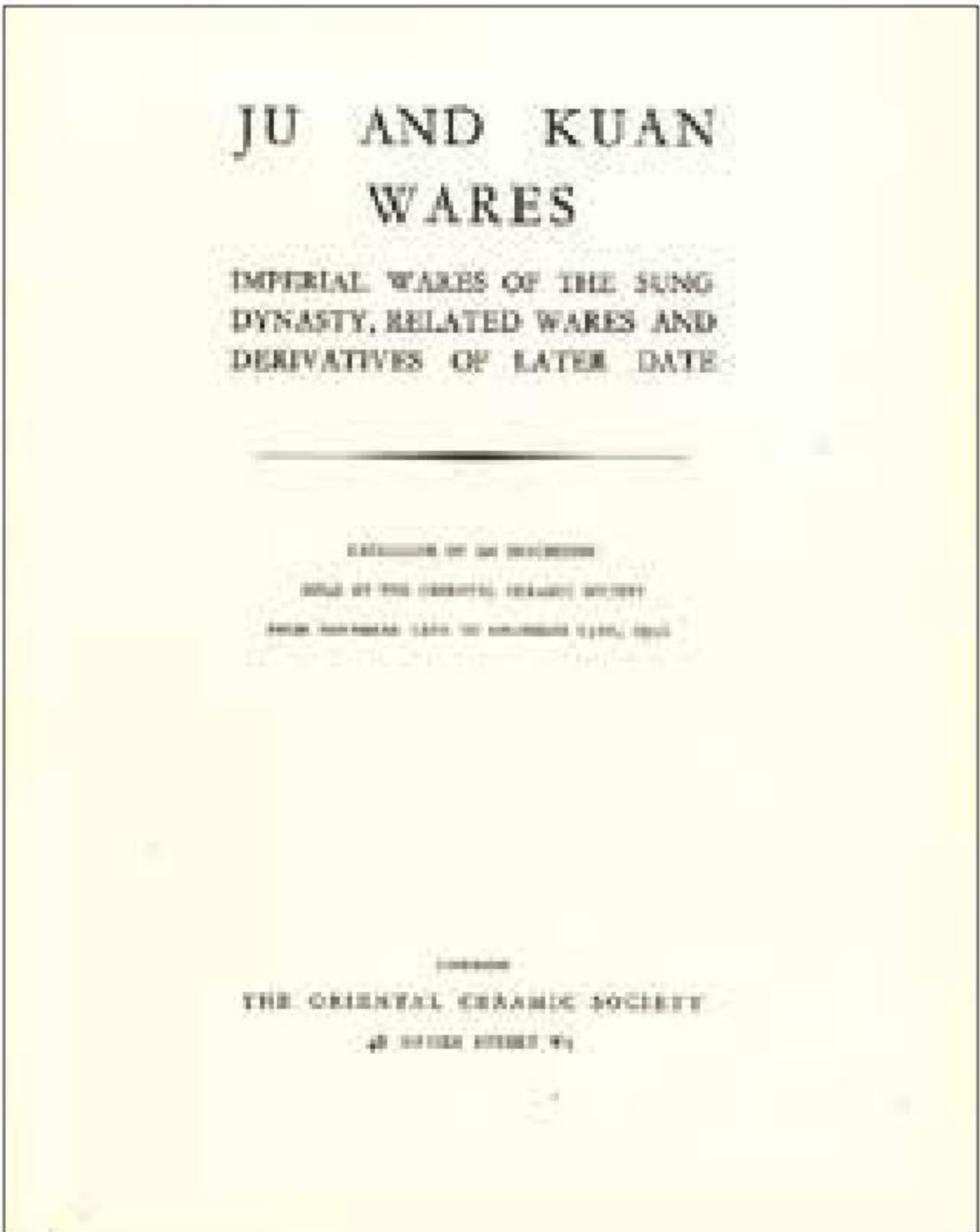
1949 Lot 4



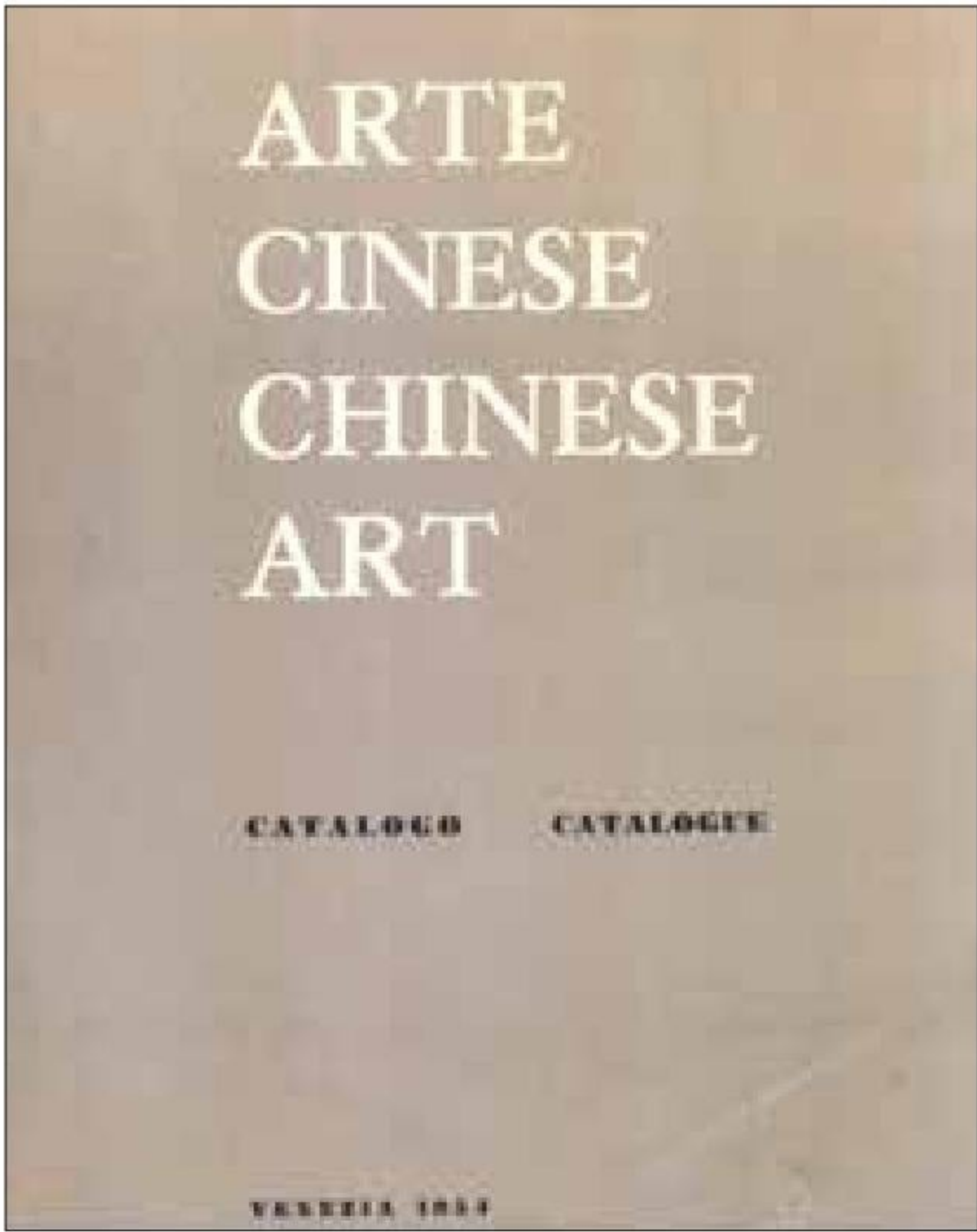
1949 Lot 7



1952 Lots 5, 16

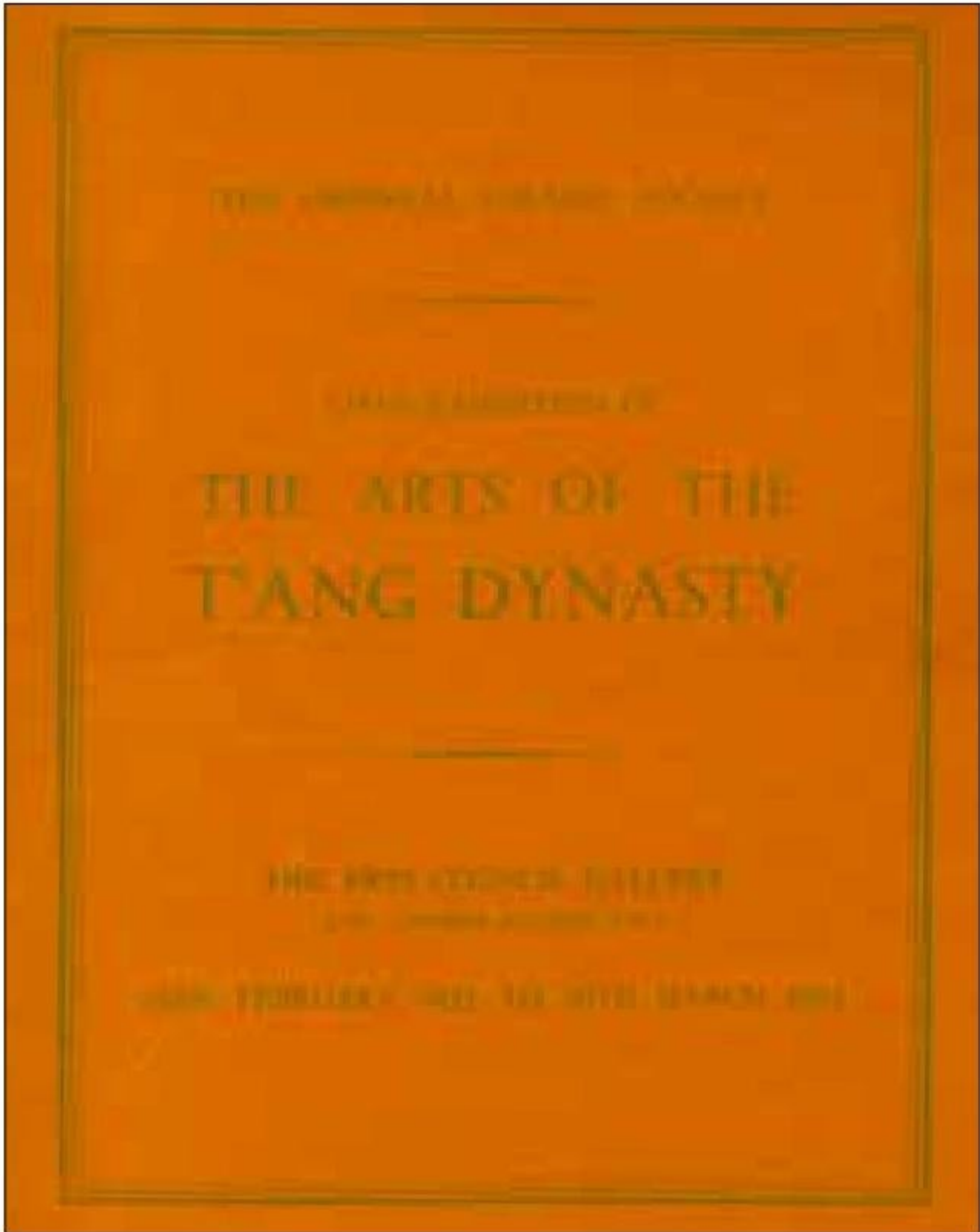


1952 Lot 16



1954 Lot 4

展覽和著錄



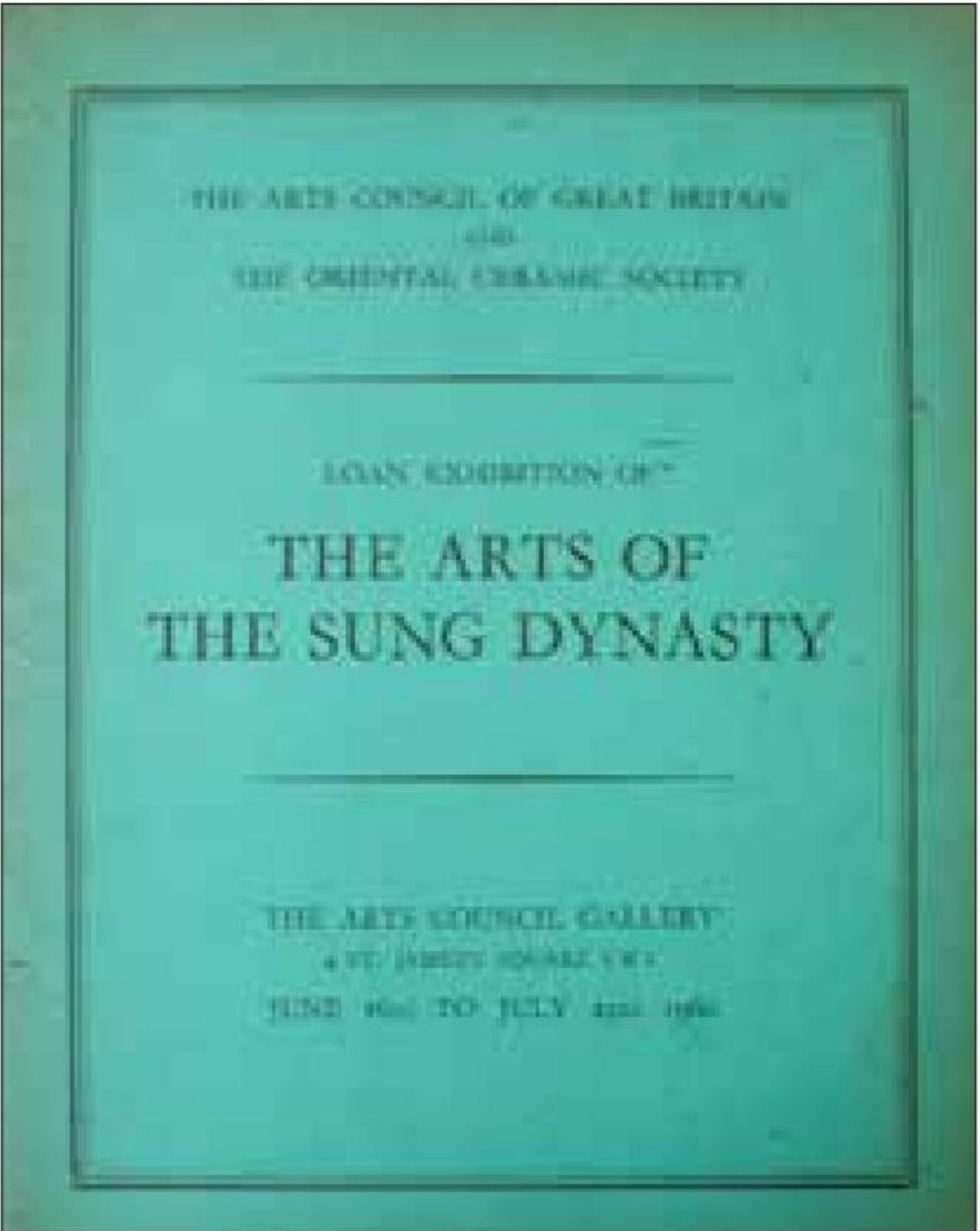
1955

Lot 4



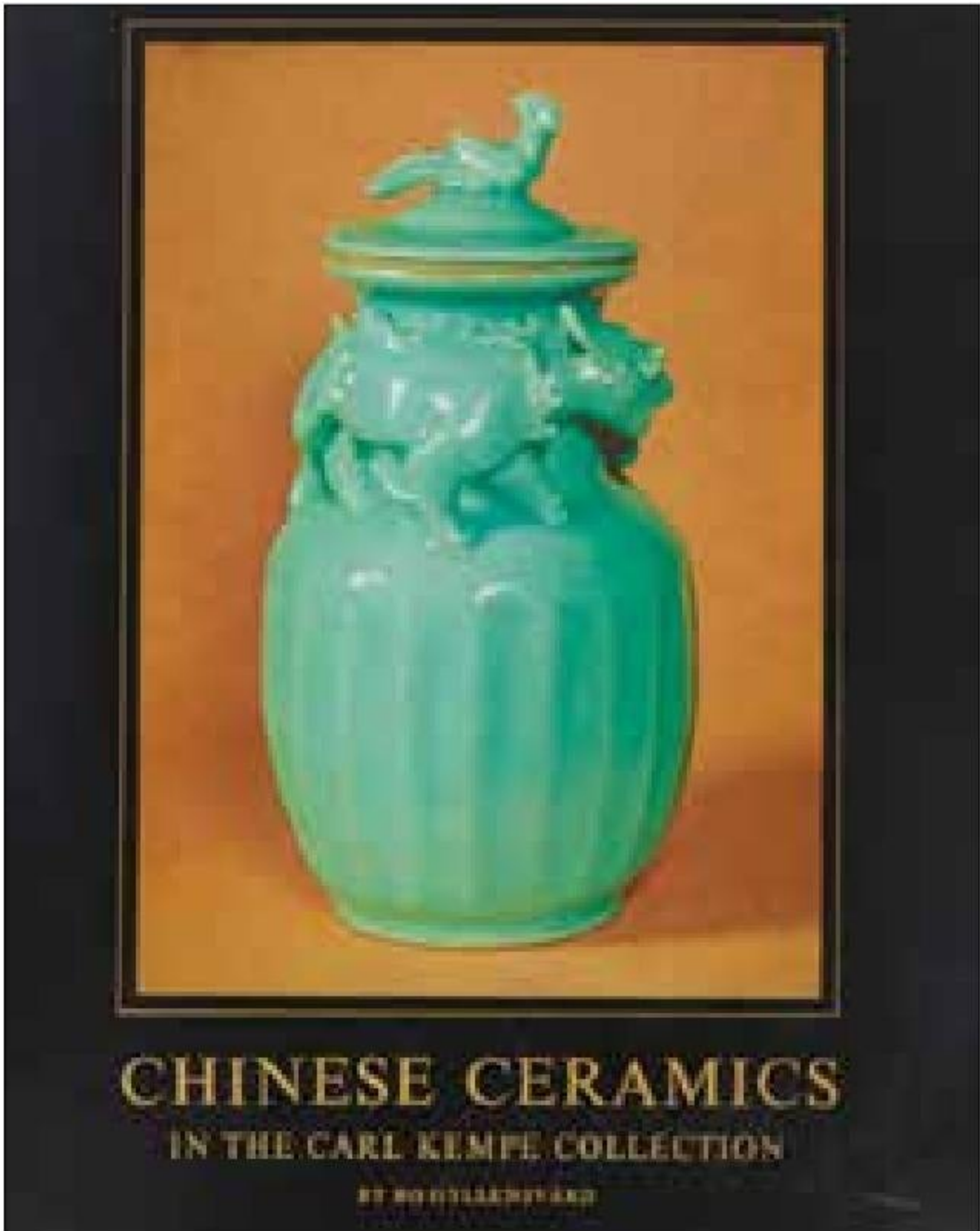
1956

Lot 16



1960

Lot 16



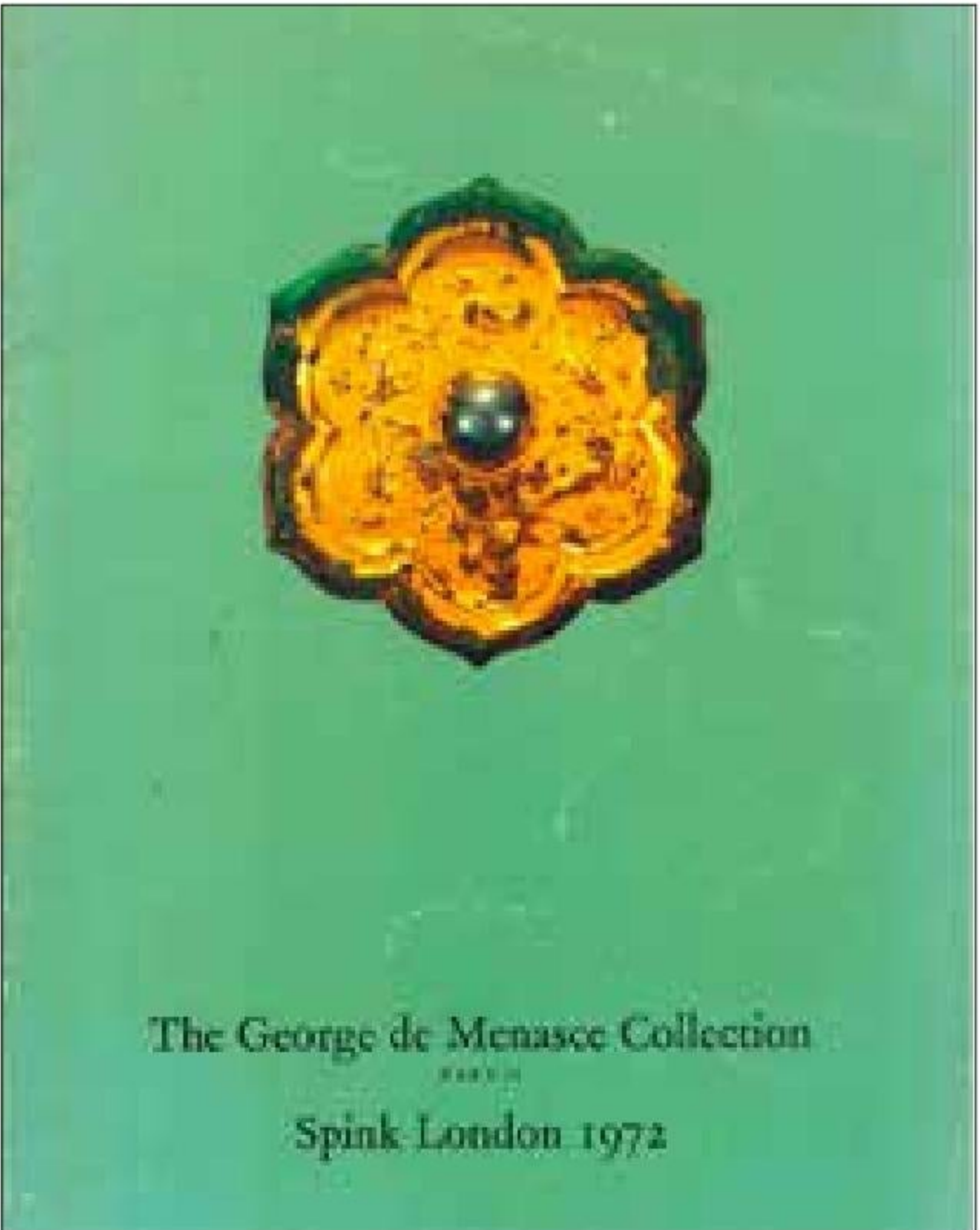
1964

Lot 4



1971

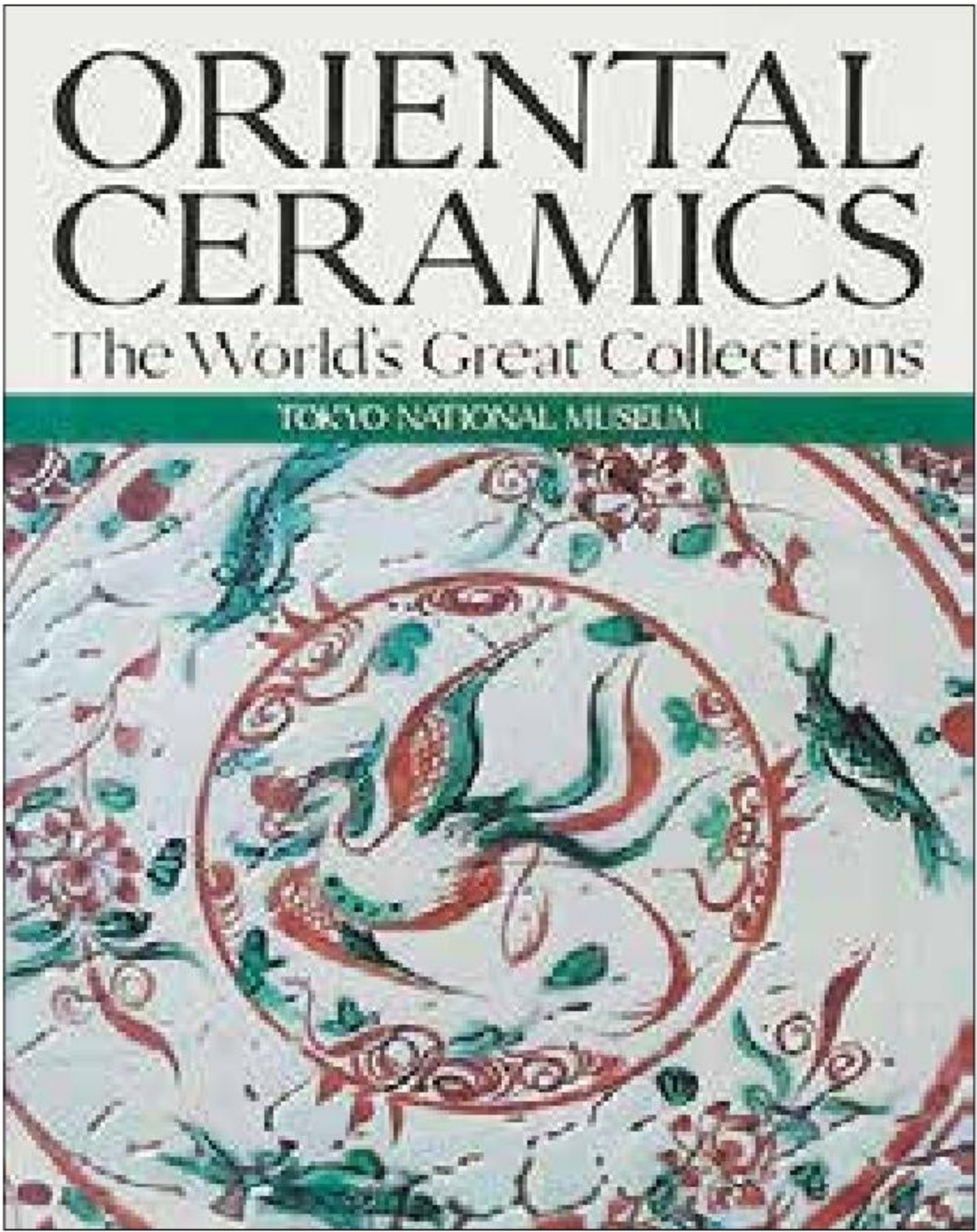
Lot 4



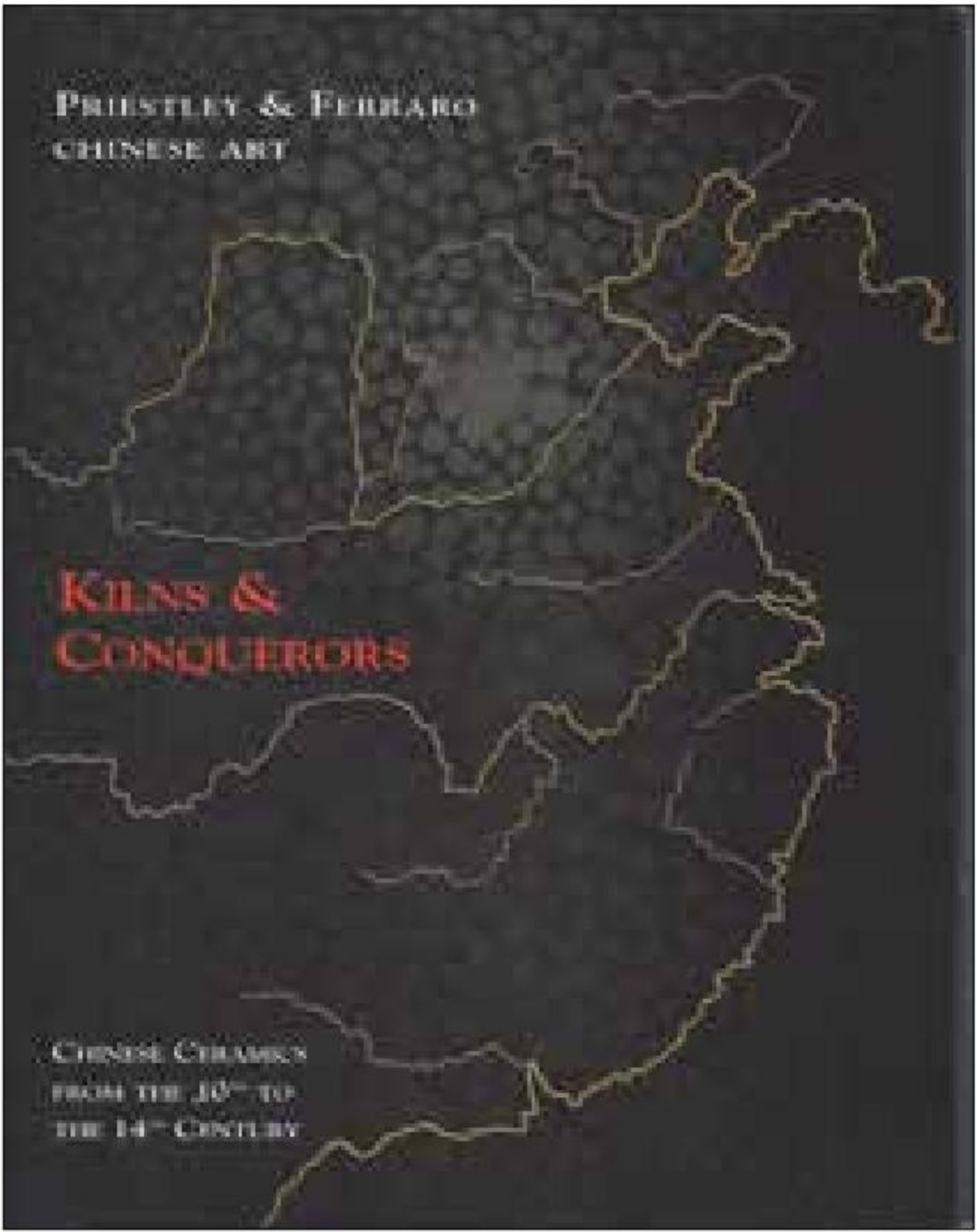
1972

Lot 5

Exhibitions & Publications



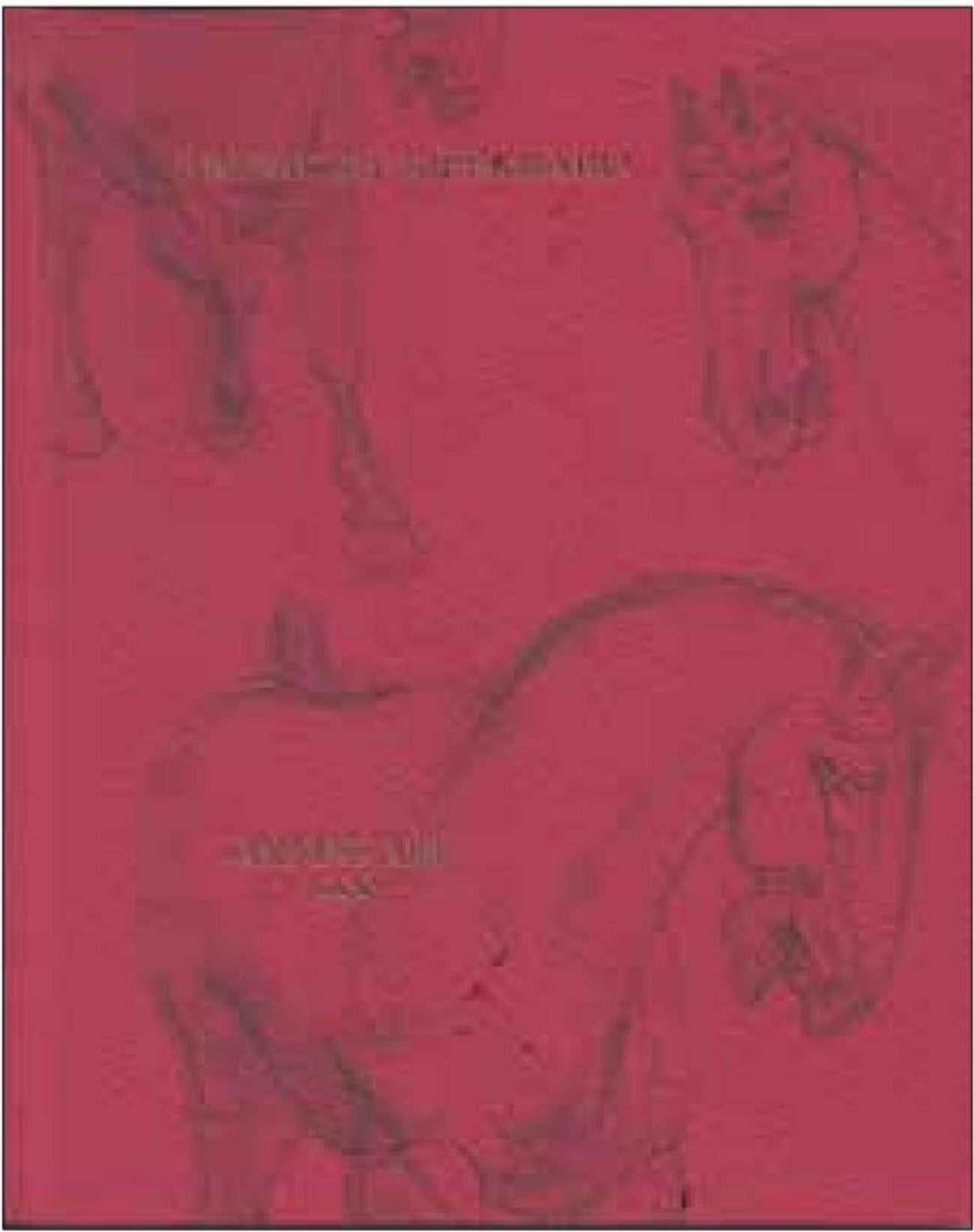
1982Lot 4



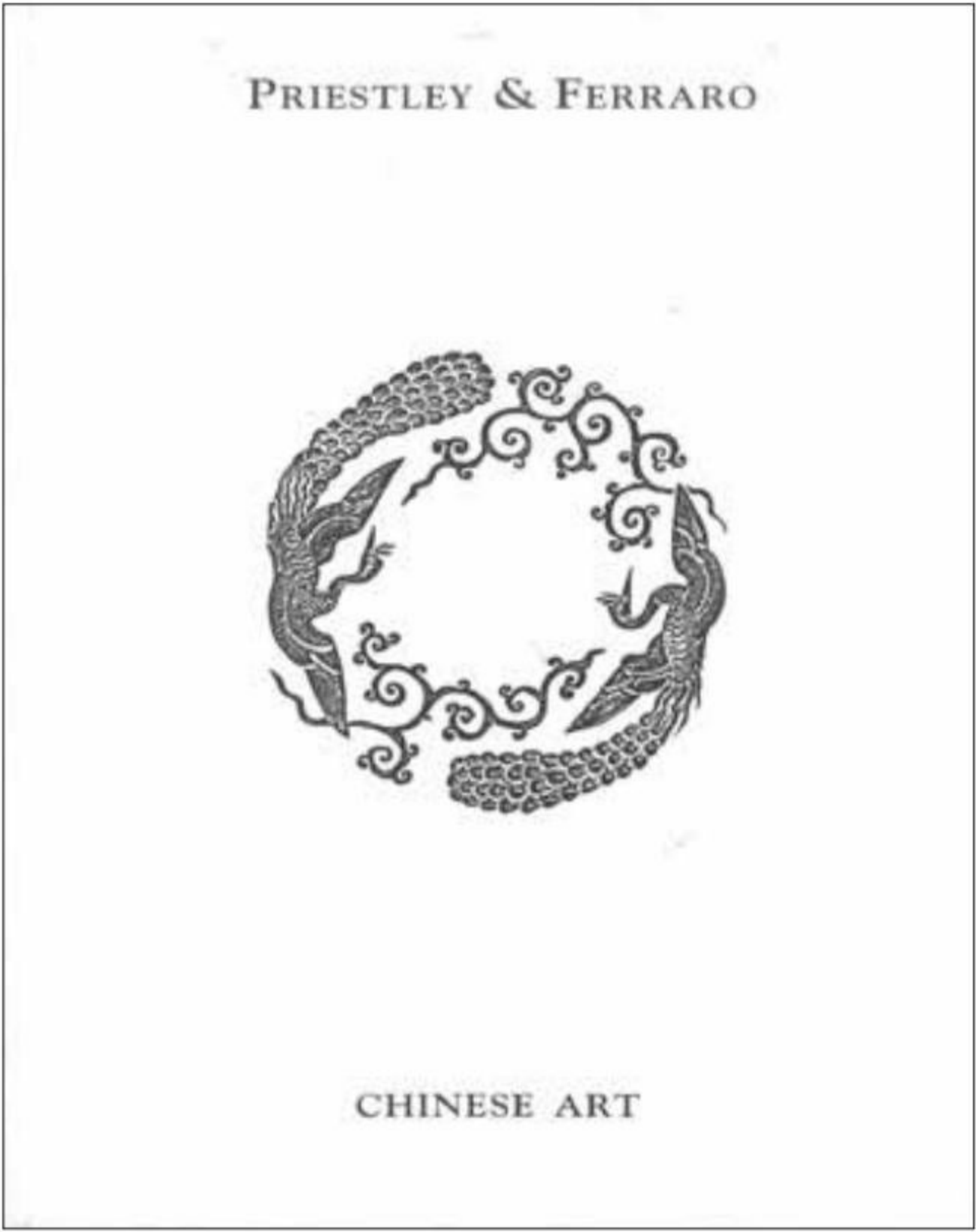
2001Lots 20, 28



2002Lot 4

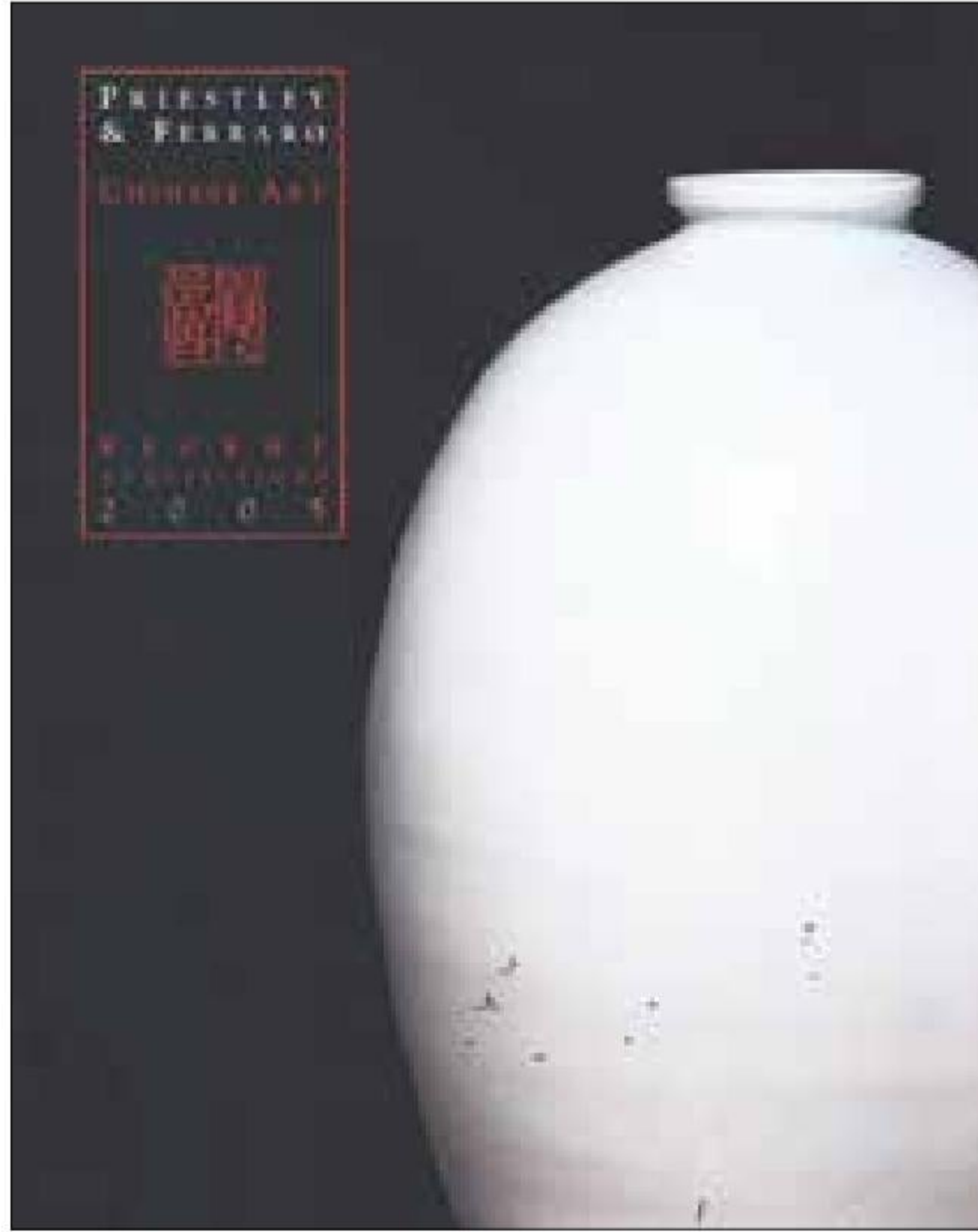


1998Lot 14



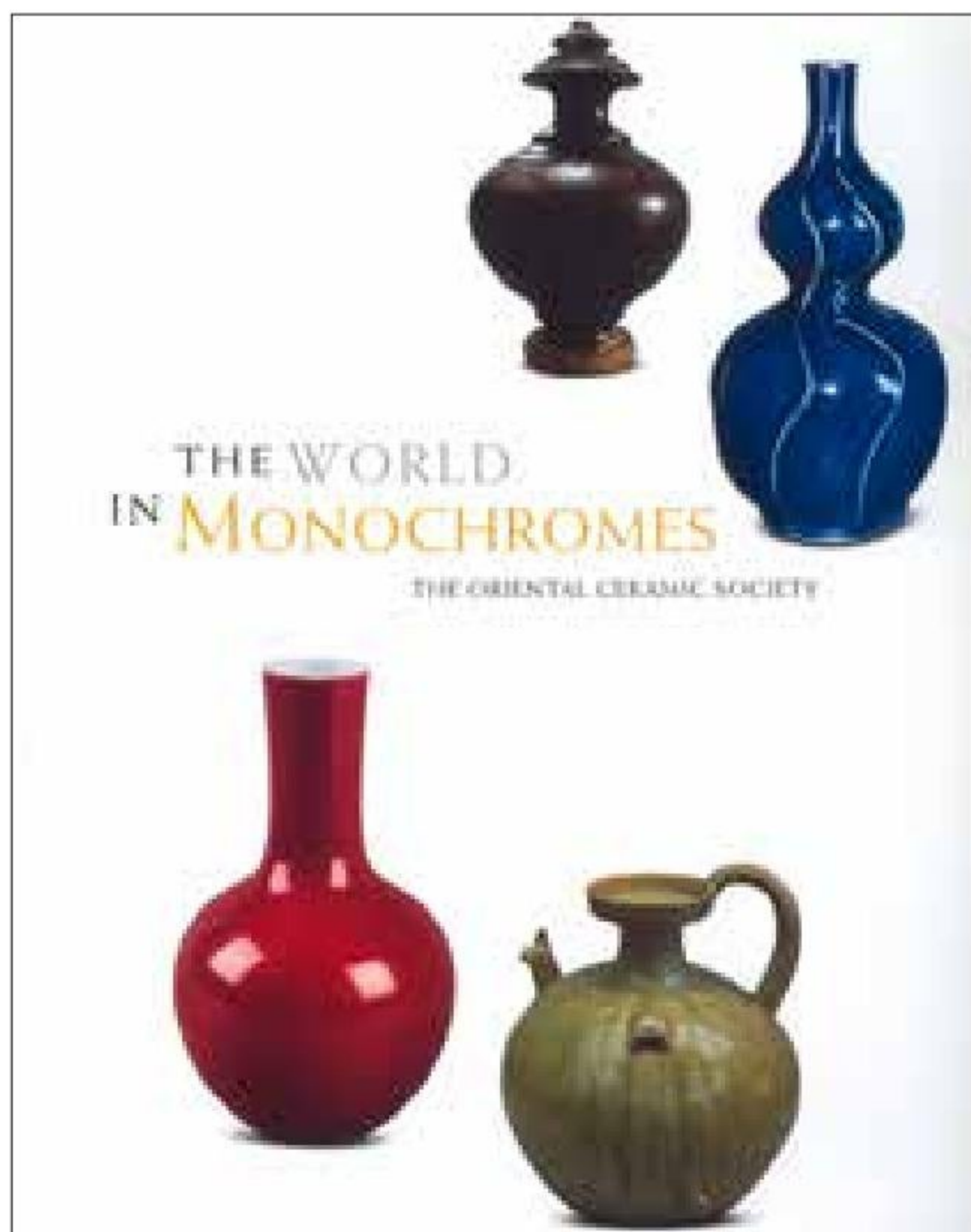
2004Lot 24

展覽和著錄



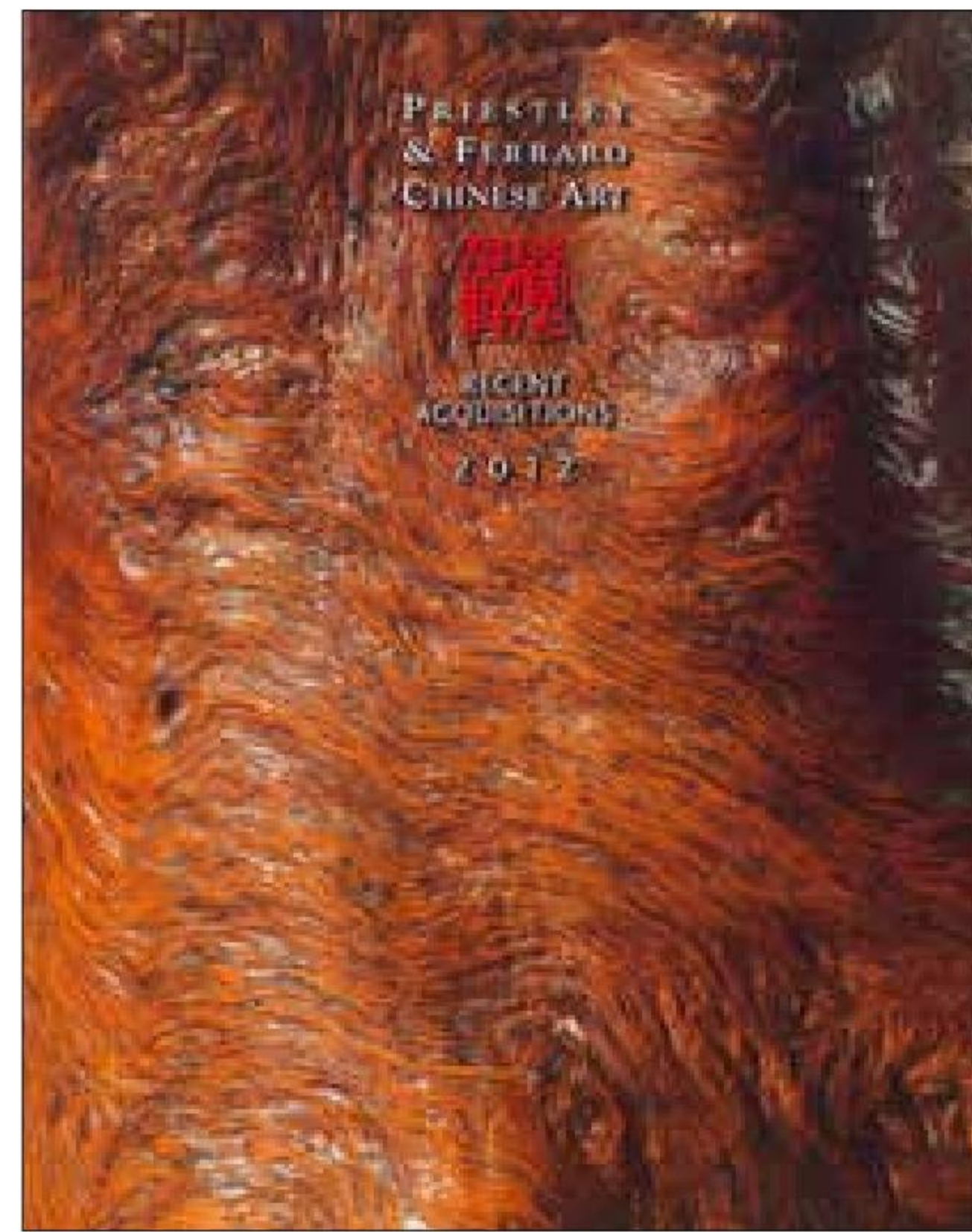
2005

Lot 22



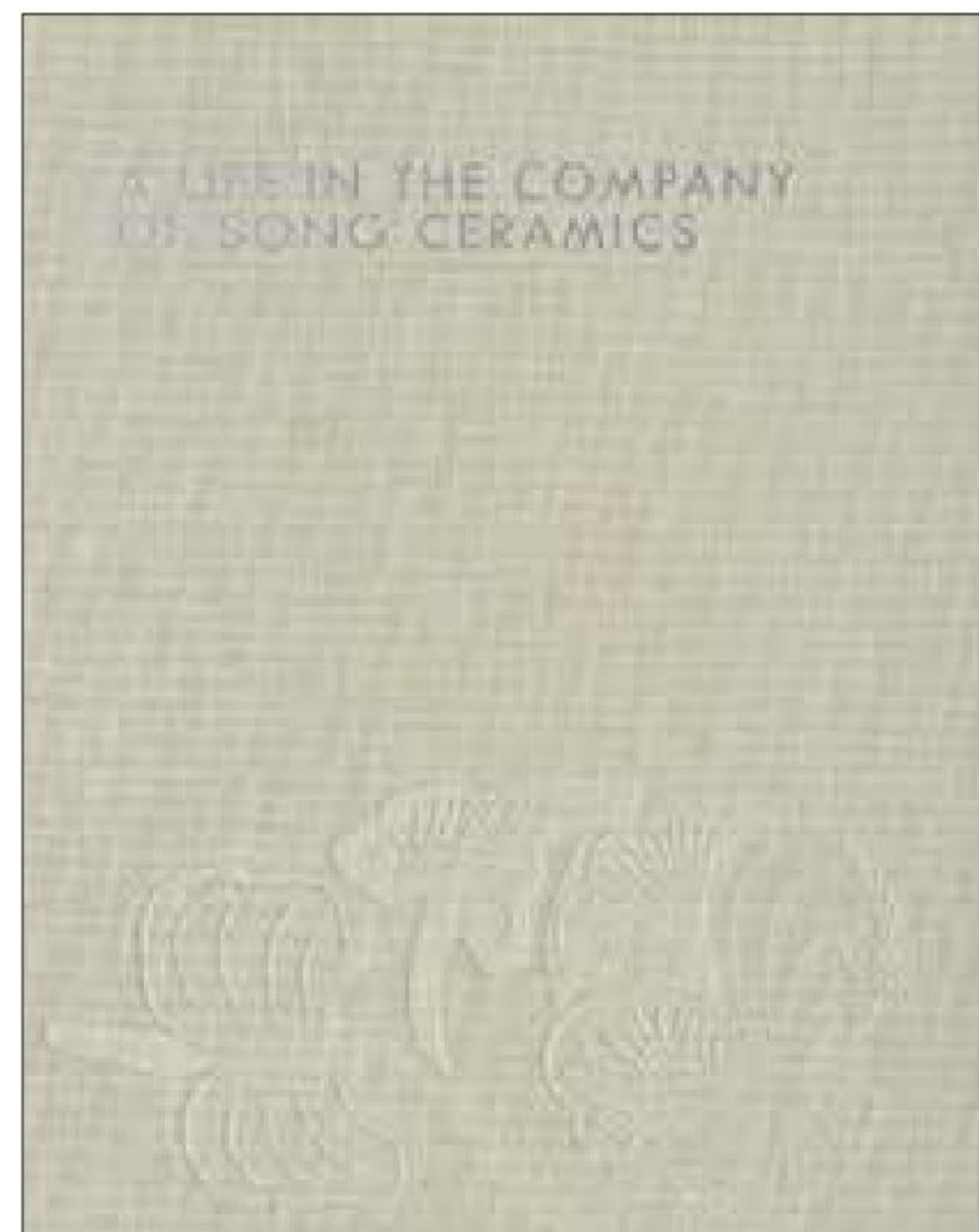
2009

Lot 22



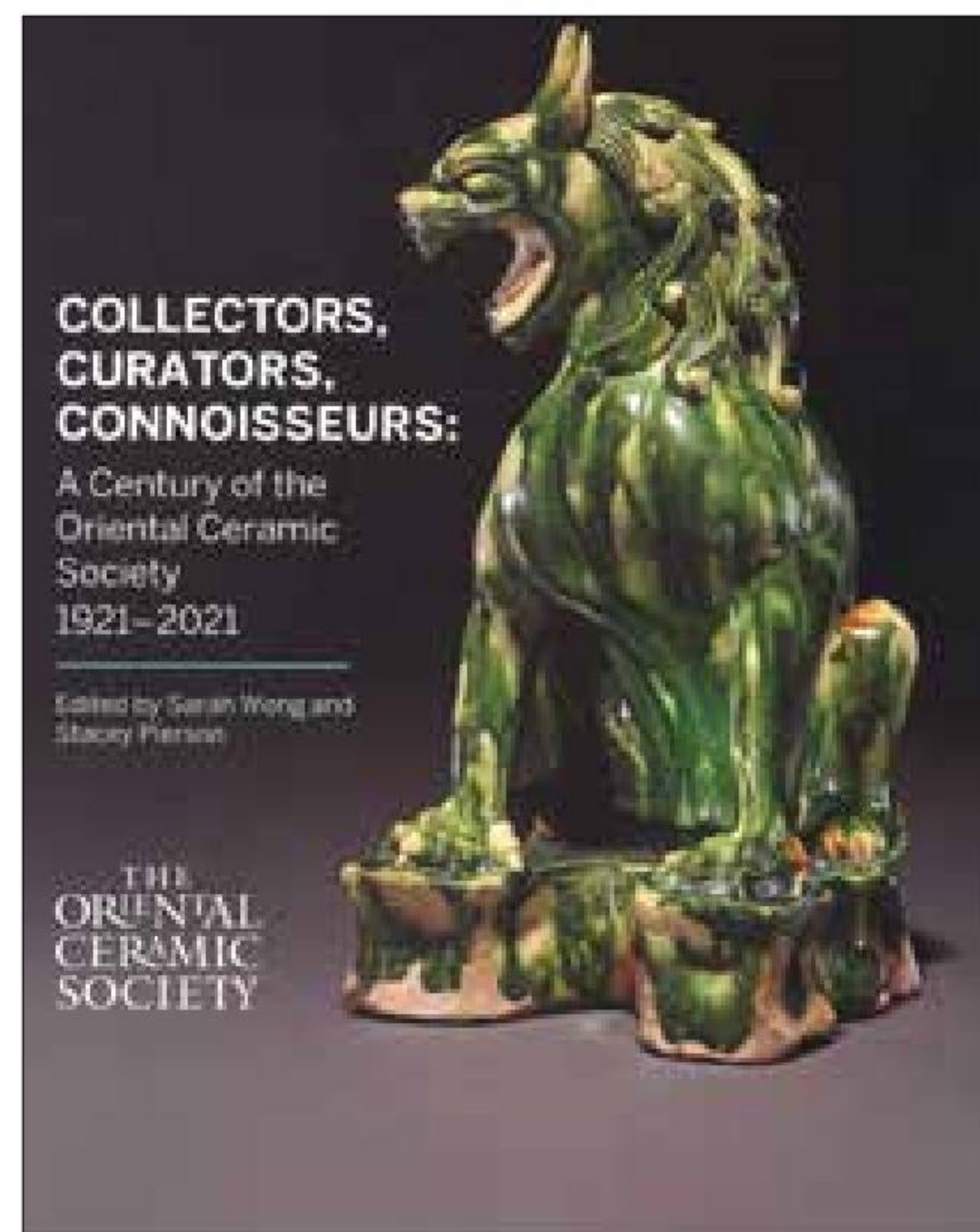
2012

Lot 23



2017

Lots 1-28



2021

Lots 4, 12, 24







Invoice



A Life in the Company of Song Ceramics, 2017



Image courtesy of the Palace Museum, Beijing.

1
**A YAOZHOU CELADON-GLAZED CARVED ‘PEONY’
SHALLOW BOWL**

Northern Song Dynasty
Finely potted with broad gently curving sides rising from a short, slightly spreading foot to an everted rim, deftly carved in the well with a blossoming peony mantled by scrolling foliage, the fine incisions suggesting veins on the petals and leaves, covered in a rich olive-green glaze pooling to a darker tone in the recessed areas, box.
19.8cm (7 6/8in) diam. (2).

£20,000 - 30,000
CNY180,000 - 270,000

北宋 耀州窯青釉刻花折枝牡丹紋折沿盤

Provenance:
Sotheby's Hong Kong, 21 May 1986, lot 38
Eskenazi Ltd., London
Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 12 February 1986

Published and Illustrated:
D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.42-43, no.15

來源：
香港蘇富比，1986年5月21日，拍品編號38
倫敦古董商埃斯卡納齊
Emmanuel Christofides (1928-2020)，雅典和倫敦，從上處獲得於1986年2月12日

展覽著錄：
D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第42-43頁，編號15

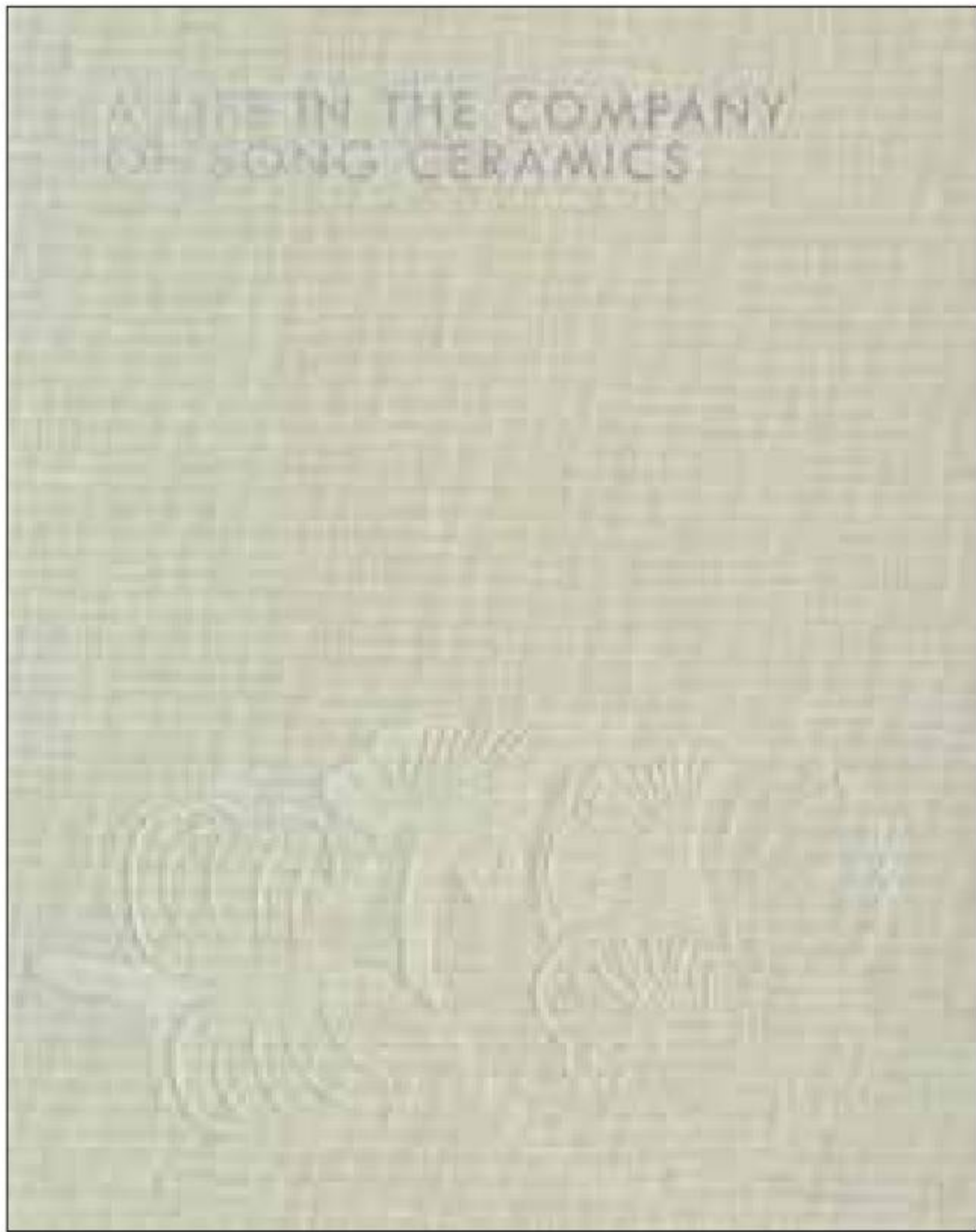
Compare with a similar Yaozhou celadon-glazed carved ‘peony’ bowl with very similar decoration, in the Baur Collection, illustrated by J.Wirgin, *Sung Ceramic Designs*, Stockholm, 1970, pl.4 k. Another similar bowl with similar decoration, 12th century, is illustrated in *Ceramic Art of the World*, vol.12, Tokyo, 1977, no.197. Compare also with a similar bowl illustrated in *Mayuyama, Seventy Years*, vol.I, Tokyo, 1976, nos.346 and 348; and another similar bowl in the Palace Museum, Beijing, in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty I*, Hong Kong, 1996, p.141, no.127. See also a similar Yaozhou celadon dish, Jin dynasty, with similar design, illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.216-217, no.90.

See a related Yaozhou celadon-glazed ‘Peony’ dish, Northern Song dynasty, which was sold at Sotheby’s New York, 12 September 2018, lot 211.



Underside





A Life in the Company of Song Ceramics, 2017

2

A JUNYAO TRIPOD INCENSE BURNER

Jin Dynasty

The compressed globular body raised on three short legs, the short neck culminating in an everted rim, covered overall with a milky lavender-blue glaze, the feet left unglazed to reveal a buff-coloured stoneware body, box.

6.7cm (2 5/8in) high. (2).

£18,000 - 24,000

CNY160,000 - 220,000

金 鈞窯天青釉三足爐

Provenance:

A private collection

Sotheby's London, 5 December 1995, lot 365

Emmanuel Christofides (1928-2020), Athens and London

Published and Illustrated:

D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.74-75, no.31

來源：

私人收藏

倫敦蘇富比，1995年12月5日，拍品編號365

Emmanuel Christofides (1928-2020)，雅典和倫敦

著錄：

D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第74-75頁，編號31

Compare with a similar but slightly larger (11.2cm high) Junyao tripod incense burner, 12th/13th century, illustrated in *Ceramic Art of the World*, vol.12, Tokyo, 1977, no.63. Another Junyao tripod incense burner, of similar size (7cm high), but with purple splashes, Northern Song dynasty, is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.120-121, no.42.

See a related small Junyao tripod incense burner (6.5cm wide), Song dynasty, which was sold at Sotheby's Hong Kong, 16 October 2024, lot 814.



Ceramic Art of the World, vol.12, Tokyo, 1977, no.63



Another view



A DINGYAO CARVED ‘LOTUS-PATTERN’ SAUCER-DISH

Jin Dynasty

The shallow saucer with tapering sides carved to the flat well with an elegant scrolling lotus, all covered in a creamy ivory-white glaze, the rim with metal mount, box.

11.5cm (4 1/2in) diam. (2).

£7,000 - 10,000

CNY64,000 - 91,000

金 定窯白釉刻劃花蓮花紋鑲銅口盤

Provenance:

Paul Champkins, The Grosvenor House Art & Antiques Fair, London
Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 14 June 1997

Published and Illustrated:

D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.94-95, no.41

來源：

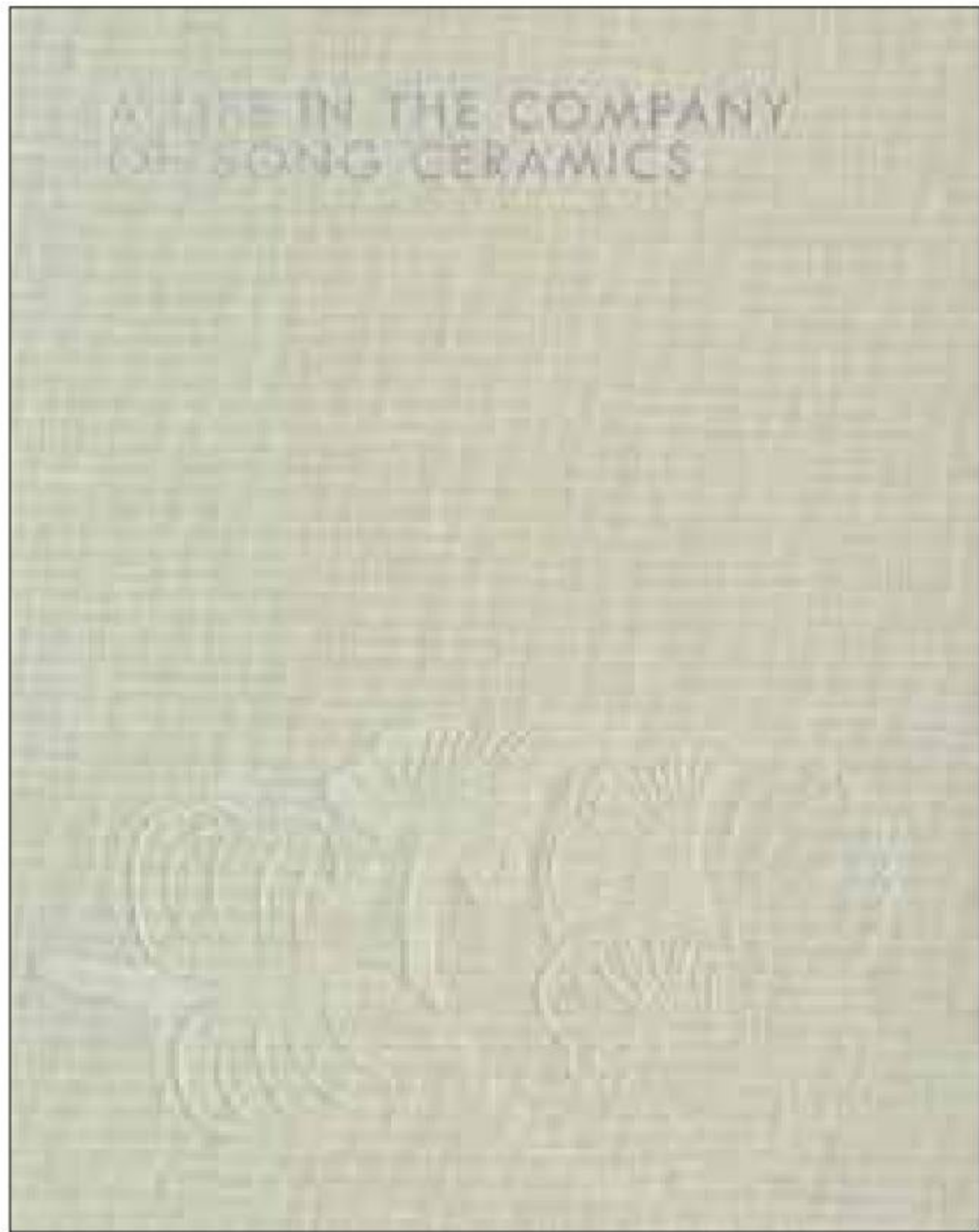
Paul Champkins, The Grosvenor House藝術與古董博覽會，倫敦
Emmanuel Christofides (1928-2020)，雅典和倫敦，從上處獲得於1997年6月14日

著錄：

D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第94-95頁，編號41

Compare with a similar pair of Dingyao carved floral-pattern dishes, Northern Song dynasty, 11th or 12th century, but without metal rims, illustrated in *Bright as Silver White as Snow: Chinese White Ceramics from Late Tang to Yuan Dynasty: Examples from the Kai-Yin Lo Collection*, Hong Kong, 1998, pp.124-125. See also a related Dingyao dish of this form in the Palace Museum, Taipei, carved with a similar lotus and foliage motif, illustrated in *Dingyao baici tezhan tulu*, Taipei, 1987, no.113. Compare also with a Dingyao dish of related form, similarly carved with a lotus spray carved to fill the flat interior, illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection, vol. 1*, London, 1994, p.204, no.358, where the author cites a similar carved Dingyao dish discovered in a tomb dated by epitaph to between A.D. 1153 and 1160, illustrated in line drawings in *Wenwu*, 1988, No.7, p.62, fig.16-5.

See a similar Dingyao carved ‘lotus’ saucer dish, Northern Song dynasty, which was sold at Bonhams London, 9 November 2017, lot 65.



A Life in the Company of Song Ceramics, 2017



Underside



Two views



Display cabinet showing Lot 4 at Carl Kempe's home (detail)



Carl Kempe (1884-1967)

4

A WHITE STONEWARE LEYS JAR, ZHADOU

Tang Dynasty

Robustly potted with a compressed pear-shaped body rising from a short foot to a waisted neck surmounted by a wide flared mouth divided by three shallow ridges and indents on the rim forming petals, covered in a creamy-white ivory glaze, box.

12.5cm (4 7/8in) diam. (2).

£20,000 - 30,000

CNY180,000 - 270,000

唐 白釉渣斗

Provenance:

Dr Carl Kempe, Ekolsund, collection no.154

Sotheby's London, 14 May 2008, lot 207

Emmanuel Christofides (1928-2020), Athens and London

Published, Illustrated and Exhibited:

National Museum, *Sung Keramisk Guldålder*, Stockholm, 1949, no.7 (published and exhibited)

Kunstindustrimuseum, Copenhagen, 1950, no.272 (published and exhibited)

Mostra d'Arte Cinese, Venice, 1954, no.368

The Oriental Ceramic Society, *The Arts of the T'ang Dynasty*, 1955, London, no.212 (published and exhibited)

Bo Gyllensvärd, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, no.295 (published and illustrated)

Chinese Gold, Silver and Porcelain, Asia House Gallery, New York, 1971, no.76 (an exhibition touring the USA and shown at a further nine museums)

The World's Great Collections: Oriental Ceramics, vol.8, Tokyo, 1982, pl.58 (published and illustrated)

The Museum of Art and Far Eastern Antiquities in Ulricehamn, *Chinese Ceramic Treasures: A Selection from the Ulricehamn East Asian Museum, including The Carl Kempe Collection*, Ulricehamn, 2002, pl.504 (published and illustrated)

D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.124-125, no.56 (published and illustrated)

S.Wong and S.Pierson, eds., *Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society 1921-2021*, London, 2021, pp.172-173, no.51

來源：

Carl Kempe博士，埃克爾桑達，藏品編號154

倫敦蘇富比，2008年5月14日，拍品編號207

Emmanuel Christofides (1928-2020)，雅典和倫敦

展覽著錄：

瑞典國立博物館，《Sung Keramisk Guldålder》，斯德哥爾摩，1949年，編號7（出版及展覽）

丹麥藝術與設計博物館，哥本哈根，1950年，編號272（出版及展覽）

《Mostra d'Arte Cinese》，威尼斯，1954年，編號368

東方陶瓷學會，《The Arts of the T'ang Dynasty》，1955年，倫敦，編號212（出版及展覽）

Bo Gyllensvärd，《Chinese Ceramics in the Carl Kempe Collection》，斯德哥爾摩，1964年，編號295（著錄插圖）

《Chinese Gold, Silver and Porcelain》，Asia House Gallery，紐約，1971年，編號76（一個在美國巡展的展覽，後續在9個博物館展出）

《The World's Great Collections: Oriental Ceramics》，第8卷，東京，1982年，插圖58（著錄插圖）

烏爾裡瑟港藝術與遠東文物博物館，《Chinese Ceramic Treasures: A Selection from the Ulricehamn East Asian Museum, including The Carl Kempe Collection》，烏爾裡瑟港，2002年，插圖504（著錄插圖）

D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第124-125頁，編號56（著錄插圖）

S.Wong和S.Pierson編，《百年清賞：東方陶瓷學會的收藏家、鑑賞家及博物館員》，倫敦，2021年，第172-173頁，編號51

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Dr Carl Kempe (1884–1967) was a Swedish industrialist, art collector, and a significant figure in the study and appreciation of Chinese art. Renowned for his discerning taste and scholarship, Kempe amassed one of the most comprehensive collections of Chinese ceramics, spanning from the Neolithic period to the Qing dynasty. His collection, particularly strong in Song dynasty wares, included rare examples of Jun, Ru, and Cizhou ceramics. A dedicated researcher, he published extensively on Chinese porcelain, helping to advance Western understanding of Chinese art and its historical context. Kempe was a key member of the Oriental Ceramic Society and maintained close relationships with museums, scholars, and other collectors, fostering international dialogue about Chinese art. His collection was exhibited widely, and pieces from it have entered major institutions, further solidifying his legacy as a pivotal figure in the dissemination and appreciation of Chinese ceramics in the West.



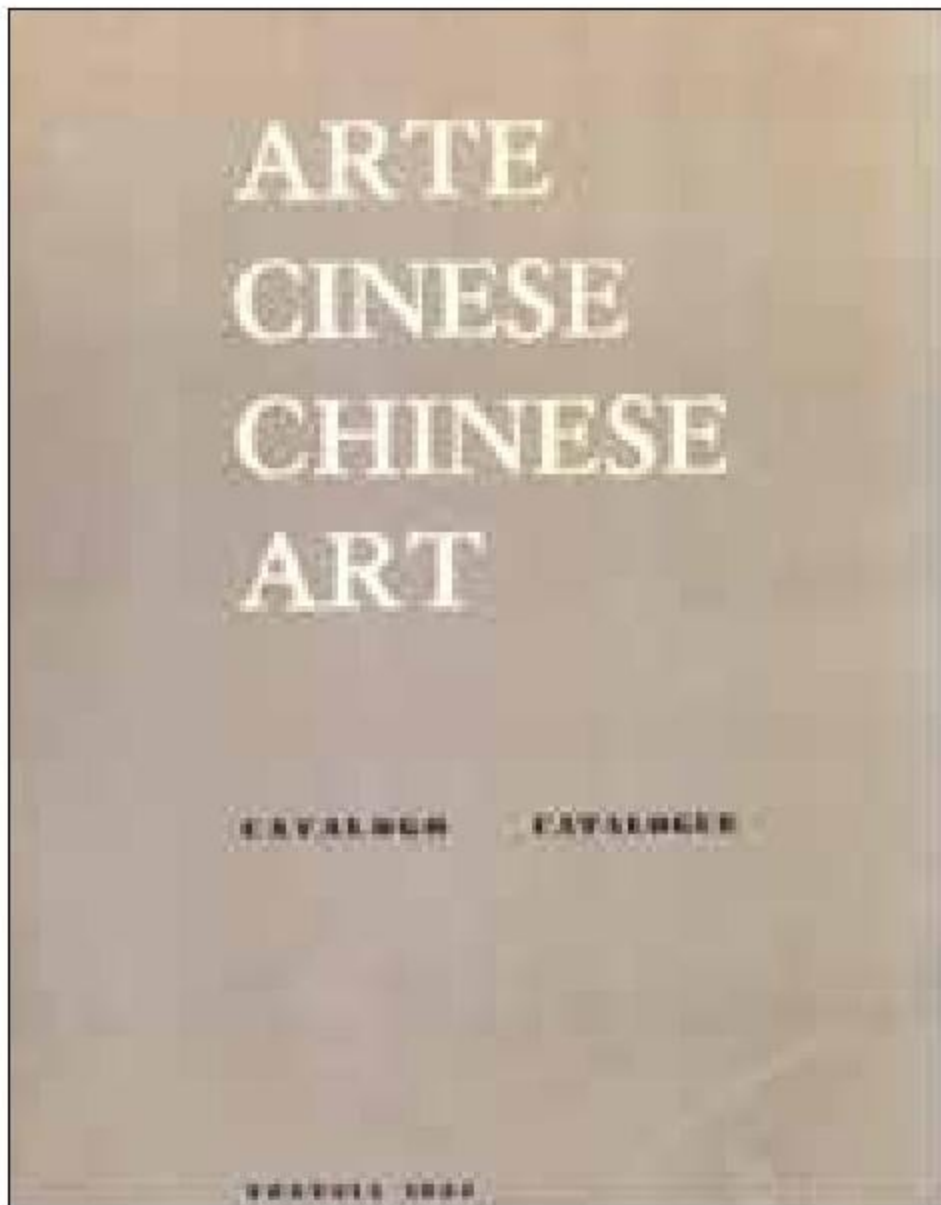
Underside



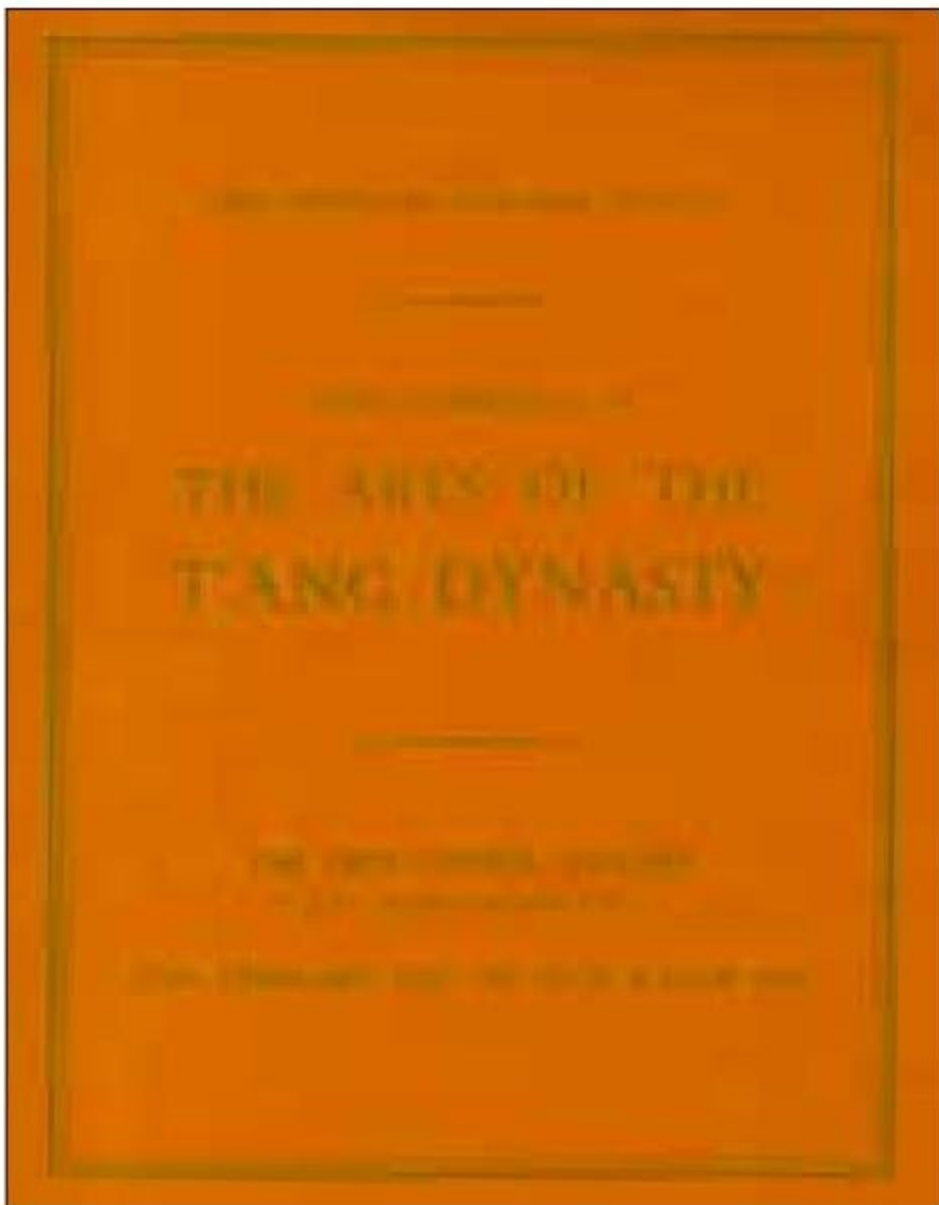
Publications illustrating Lot 4



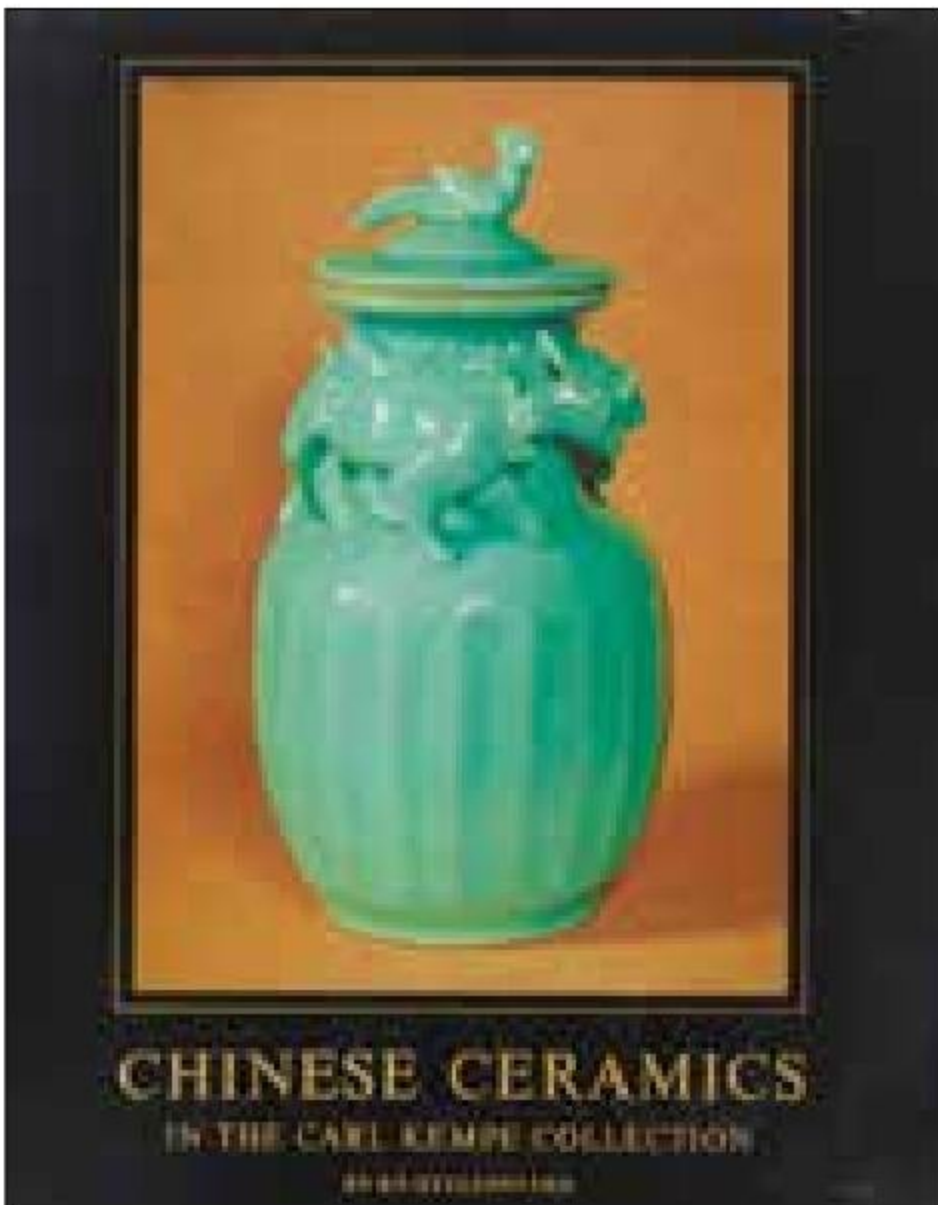
1949



1954



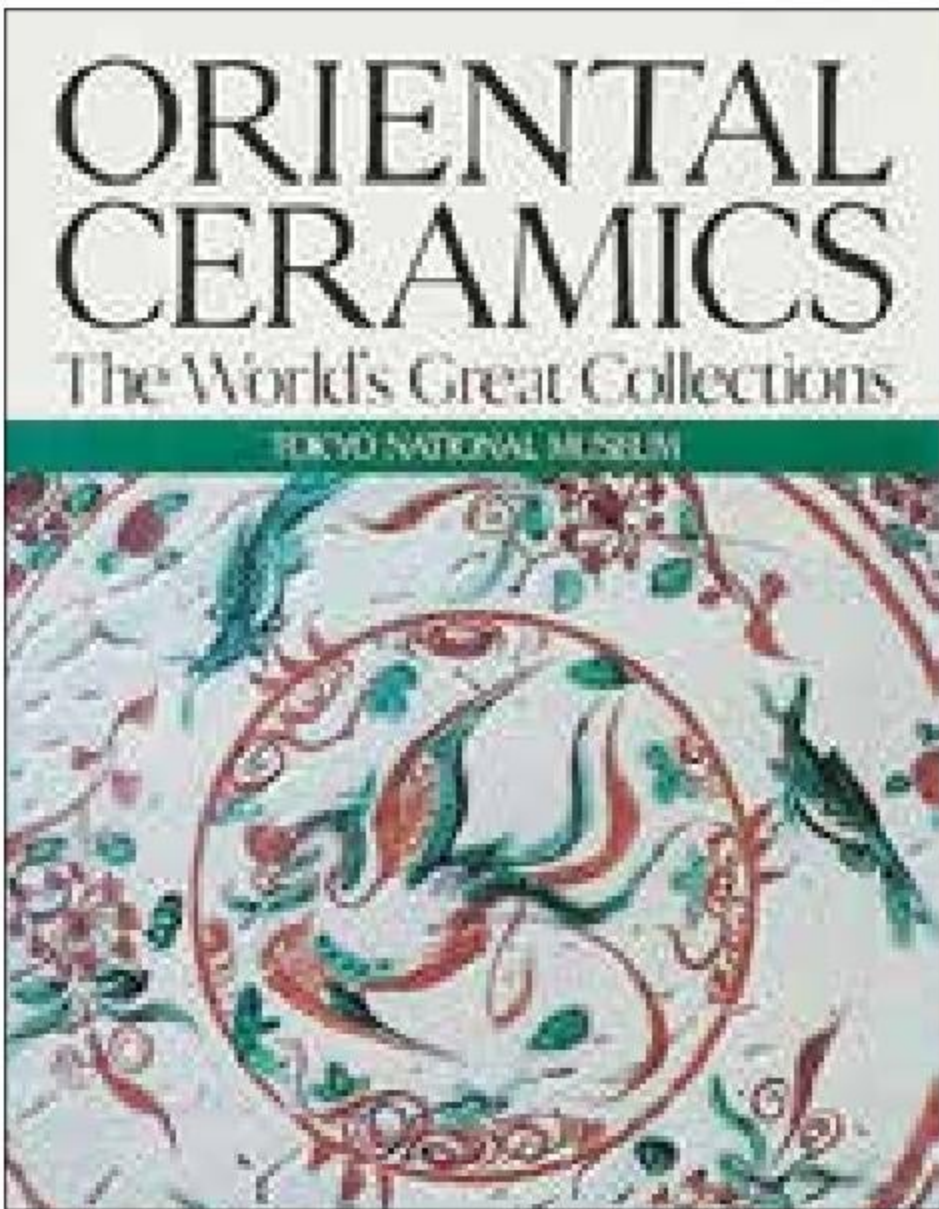
1955



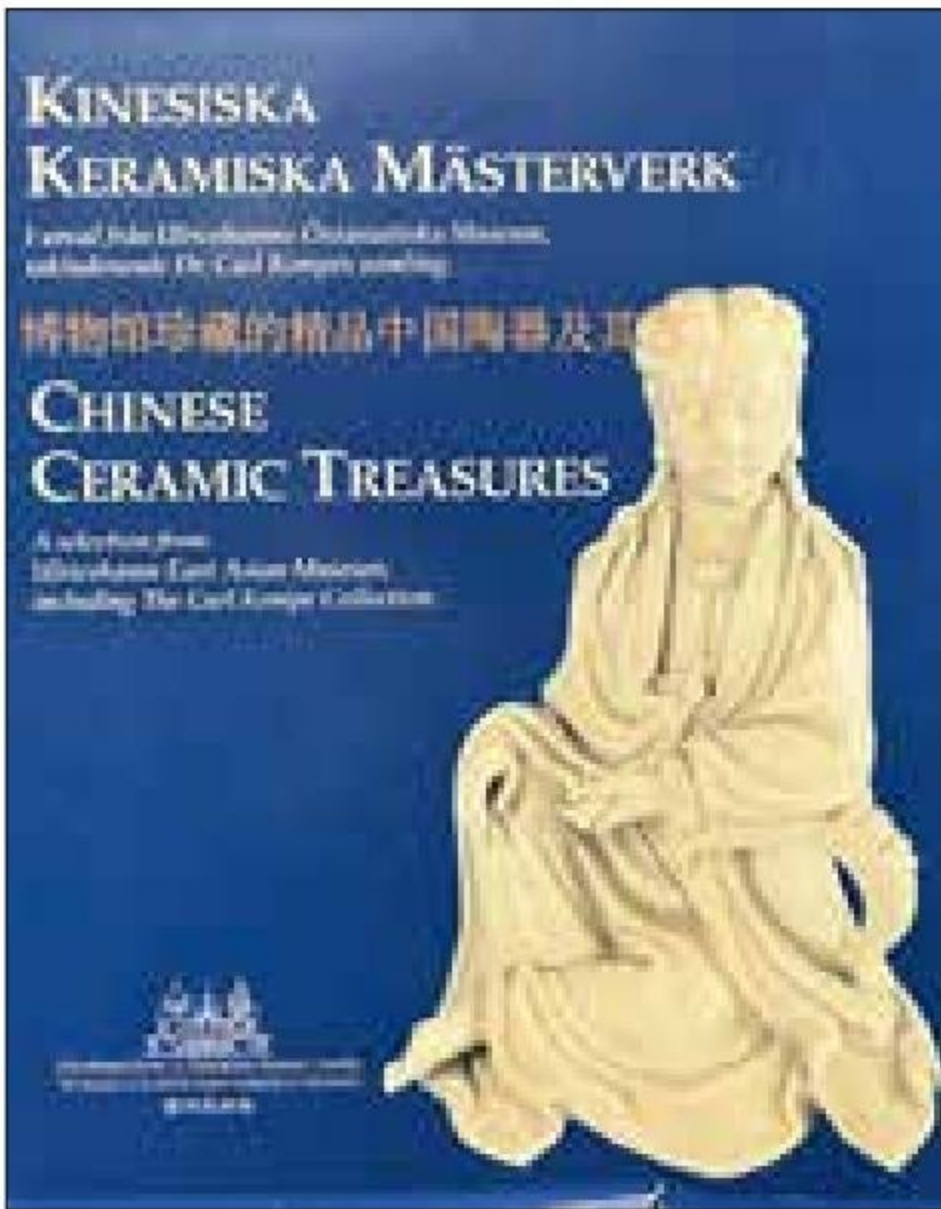
1964



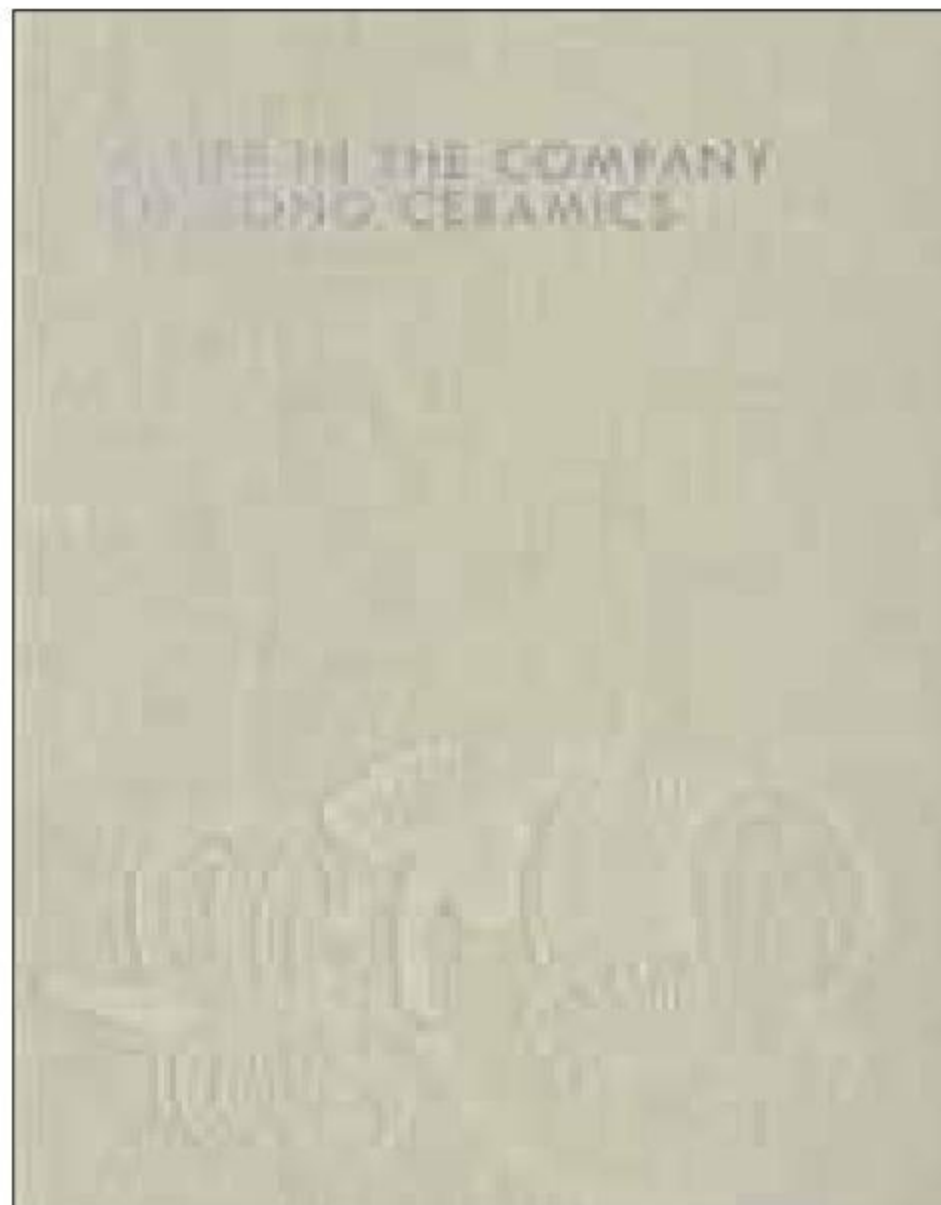
1971



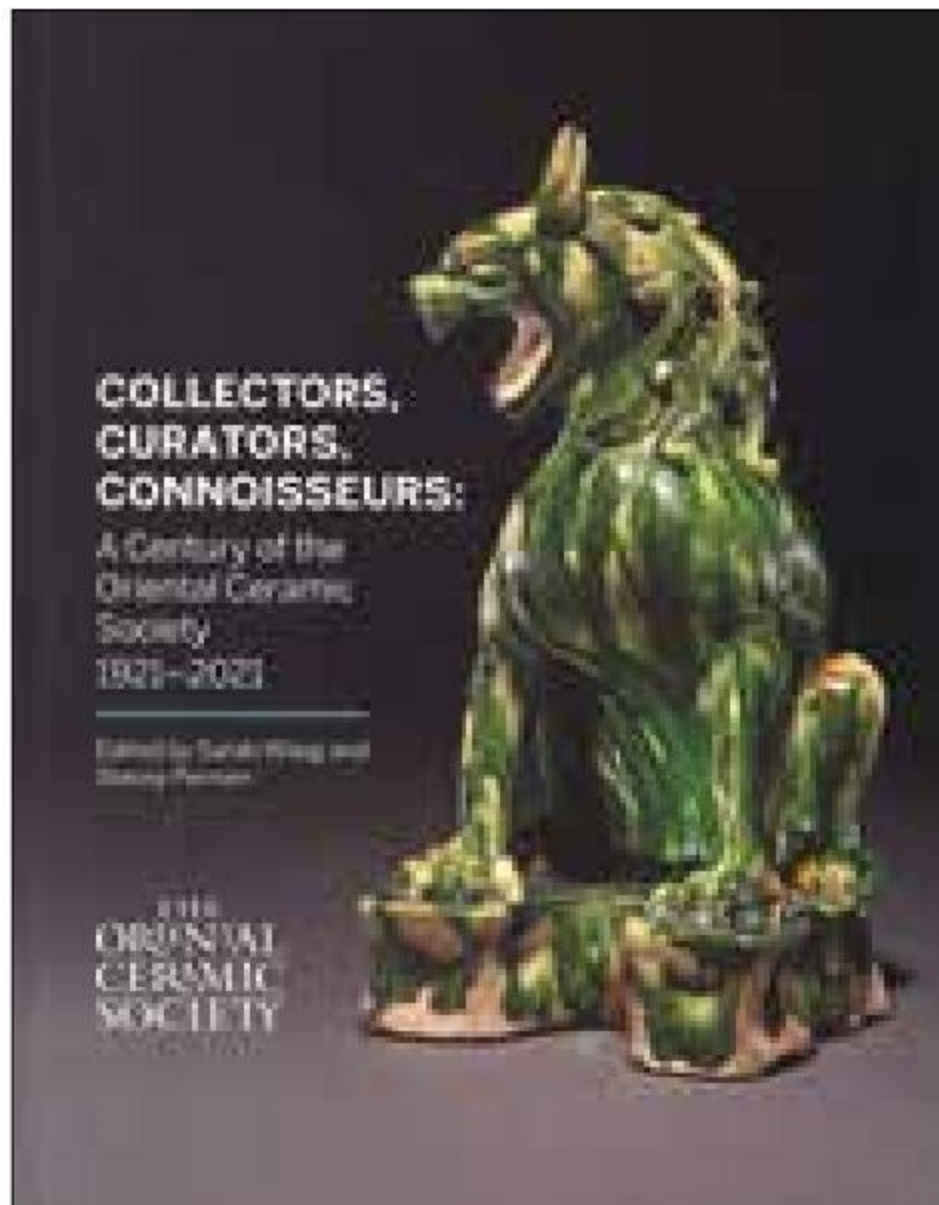
1982



2002



2017



2021





Image courtesy of the Palace Museum, Beijing.

Vessels of this type, often referred to as spittoons or *zhadou* in Chinese, have a form inspired by metalwork prototypes. See, for example, two Tang dynasty silver *zhadou* illustrated in *Tangdai Jinyin Qi*, Beijing, 1985, nos.255 and 278, the first excavated at Xi'an, and the second with slightly concave mouth rim found in a tomb in Linan Xian Shiu Qiushi, Zhejiang Province. The shape of the present lot suggests a utilitarian function as a spittoon, but the exceptional quality of the potting and glazing, on a par with the finest contemporary tableware, challenges this interpretation. It is more plausible that these vessels were involved in the intricate rituals of tea or wine preparation and pouring, leading to their designation here as 'leys-jars'. This particular example is masterfully crafted in two sections: the enclosed, jar-like lower body rests on a wide, stable base, while the flaring, five-lobed, shallow bowl-shaped mouth, featuring a central aperture, connects to the lower part via a slender neck. The entire vessel is coated with a luscious creamy-white slip and finished with a clear glaze, showcasing both technical and aesthetic refinement.

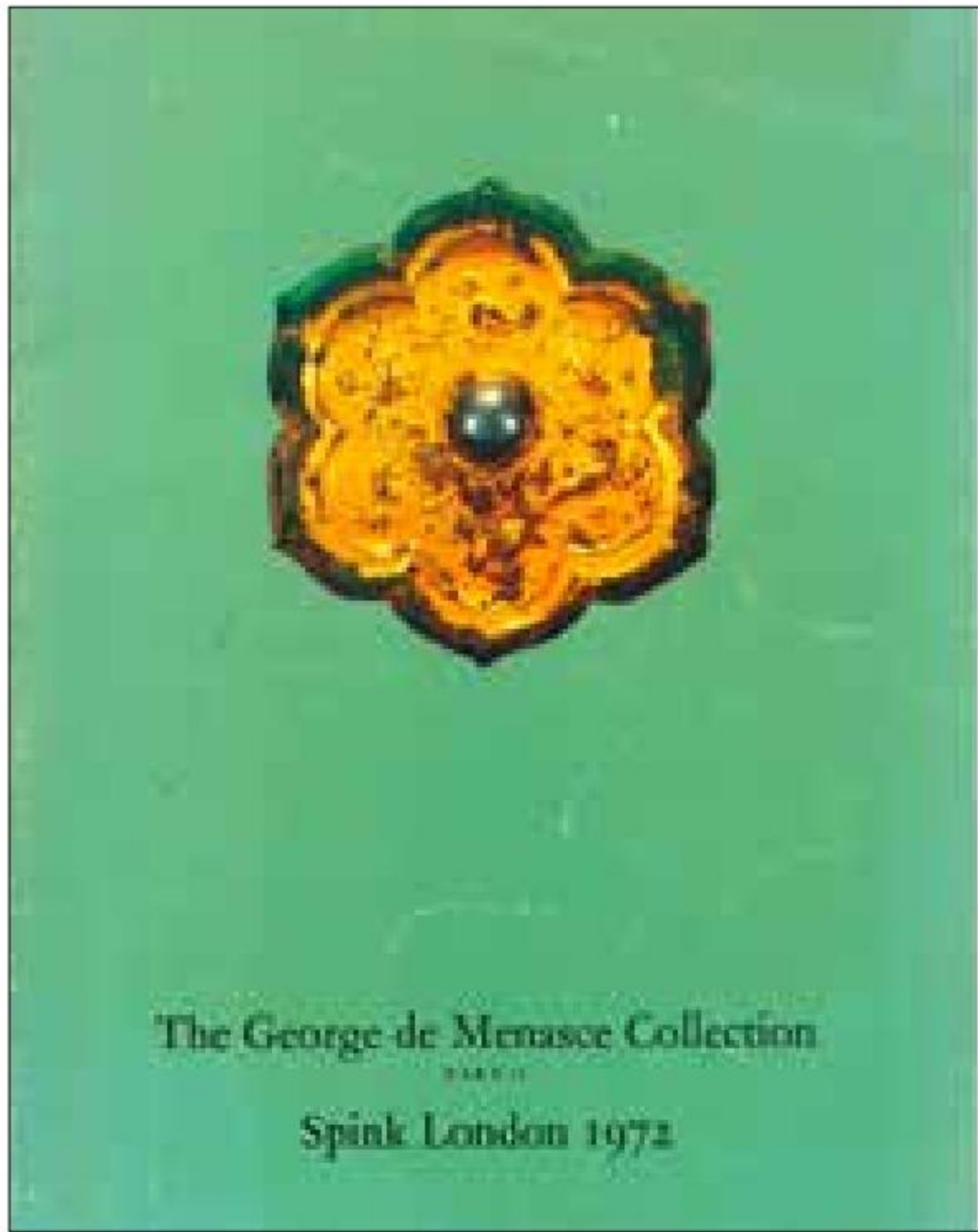
Compare with a very similar white-glazed leys jar with petal-shaped mouth, Tang dynasty, in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Jin and Tang Dynasties*, Hong Kong, 1996, p.157, no.144. Compare also with a related white-glazed *zhadou*, Tang dynasty, in the Shanxi Provincial Museum, illustrated in *The Complete Collection of Ceramic Art Unearthed in China*, vol.5, Beijing, 2008, p.45, pl.45.



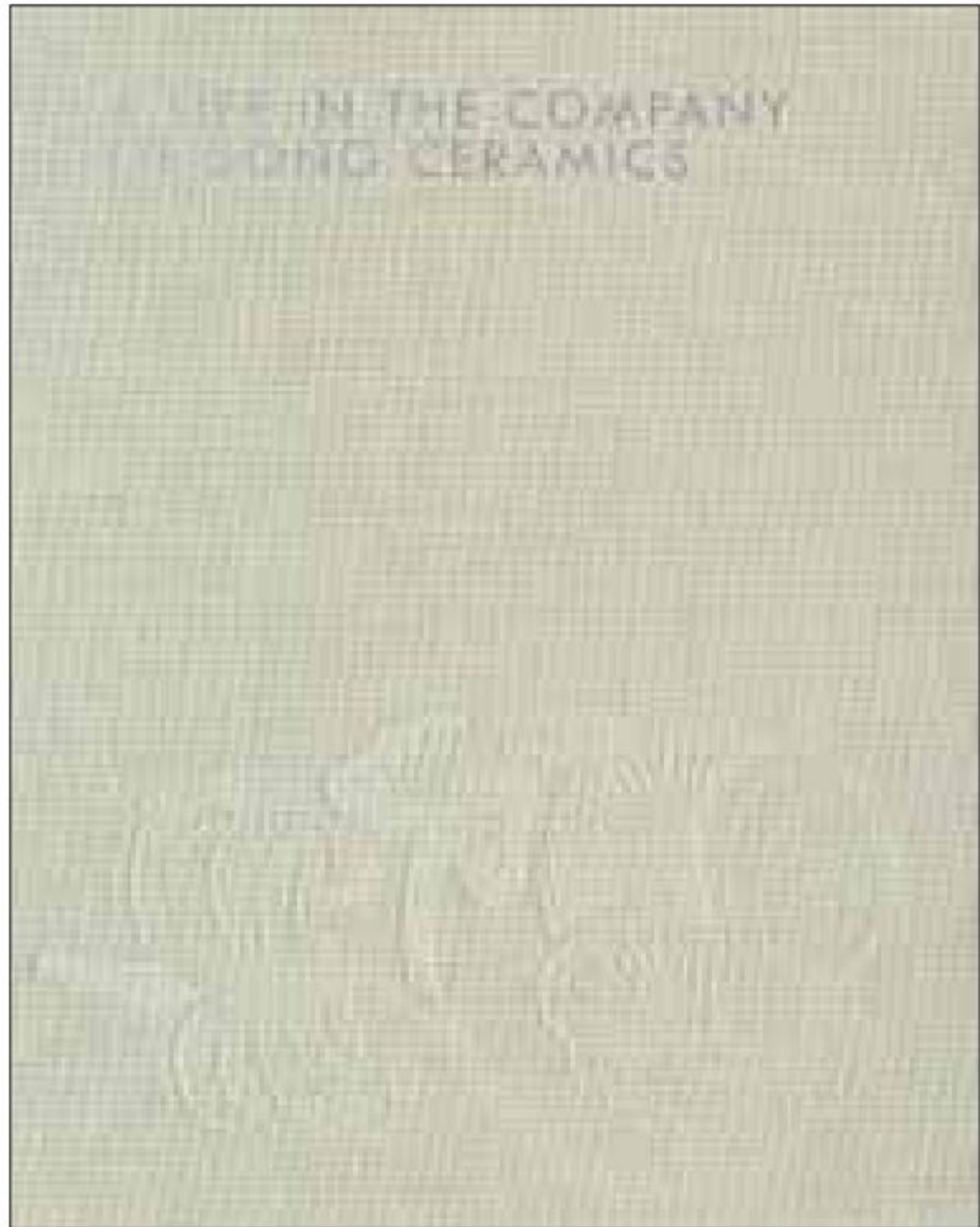


Baron George de Menasce OBE (1890-1967)

Baron George de Menasce OBE (1890–1967) was of Hungarian Jewish descent, his family ennobled after the Congress of Vienna and prominent in Alexandria’s banking and Khedival Court circles by the 19th century. Born in Liverpool, where his family had cotton interests, de Menasce lost his mother at six, inheriting her fortune, which fuelled his passion for collecting. An esteemed member of the Oriental Ceramic Society, he built an impressive collection of Chinese porcelain spanning the Song to Qing dynasties. See R.Davids & D.Jellinek, *Provenance: Collectors, Dealers & Scholars in the Field of Chinese Ceramics in Britain and America*, Oxford, 2011, p.150.



Spink & Son Ltd., *The George de Menasce Collection (II)*



A Life in the Company of Song Ceramics, 2017

5

A LARGE 'GREEN JUN' BOWL

Jin Dynasty

The conical bowl with deep rounded sides rising from a short foot to a lipped rim, covered in a dark olive-green glaze thinning at the rim, falling unevenly above the foot revealing the brown stoneware body, box. 20.3cm (8in) diam. (2).

£12,000 - 15,000
CNY110,000 - 140,000

金 鈞窯綠釉碗

Provenance:

Baron George de Menasce OBE (1890-1967)
Spink & Son Ltd., London
Emmanuel Christofides (1928-2020), Athens and London, acquired from the above in 1972

Published and Exhibited:

The Oriental Ceramic Society, *Sung Dynasty Wares: Chün and Brown Glazes*, London, 1952, no.109 (dated as Song dynasty)
Spink & Son Ltd., *The George de Menasce Collection (II)*, London, 1972, no.251 (published and illustrated, dated as Song dynasty)
D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.22-23, no.5 (published and illustrated)

來源：

大英帝國勳章獲勳人Baron George de Menasce (1890-1967)
倫敦古董商Spink & Son Ltd.
Emmanuel Christofides (1928-2020)，雅典和倫敦，於1972年從上處獲得

展覽著錄：

東方陶瓷學會，《Sung Dynasty Wares: Chün and Brown Glazes》，倫敦，1952年，編號109（斷代為宋）
Spink & Son Ltd.，《The George de Menasce Collection (II)》，倫敦，1972年，編號251（著錄插圖，斷代為宋）
D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第22-23頁，編號5（著錄插圖）

While Jun wares are most celebrated for their striking lavender and blue glazes, green-glazed examples also exist and are evidence of the kiln's experimentation with colour during the Song and Jin dynasties. These green Jun wares, though less common, display the same rich, glossy surface and subtle glaze pooling characteristic of their blue counterparts.

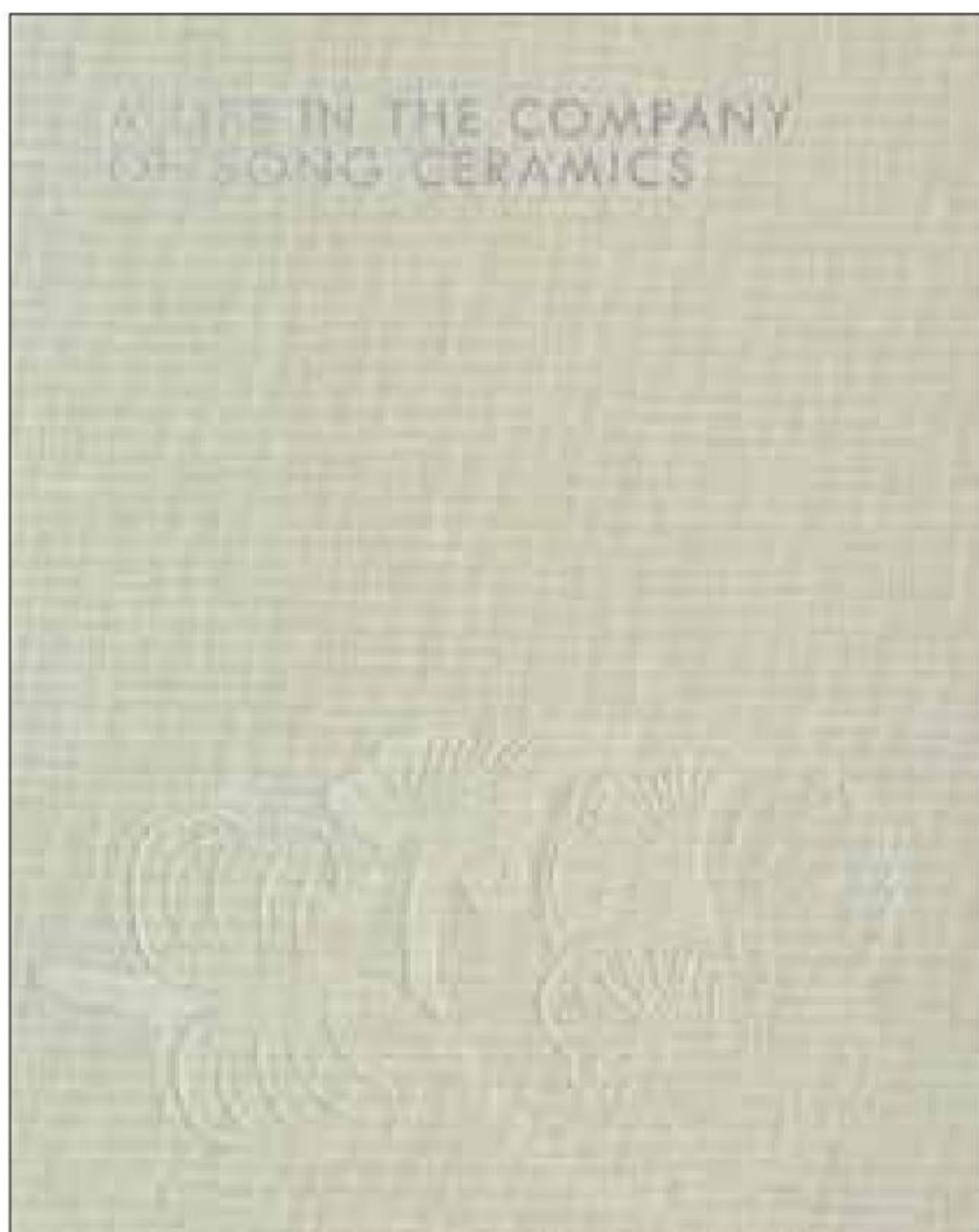
See a similar green Jun bowl, Song dynasty, illustrated by B.Gyllensvard, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, pl.89; which was later sold at Sotheby's London, 5 November 2008, lot 528. Another green Jun bowl, Jin dynasty, 12th/13th century, in the Victoria and Albert Museum, London, is illustrated by R.Kerr, *Song Dynasty Ceramics*, London, 2004, p.15, fig.6. See also a green Jun bowl, Yuan dynasty, in the Philadelphia Museum of Art (acc.no.1944-20-119a,b). A green Jun dish, Jin dynasty, is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.134-135, no.49.

Compare with a similar green Jun bowl, Northern Song dynasty, which was sold at Christie's New York, 23 September 2022, lot 952.



Underside





A Life in the Company of Song Ceramics, 2017



A *qingbai* glazed *cong* vase, Yuan dynasty, in the Three Gorges Museum (acc.no.1119)

During the Song dynasty, spurred by emerging intellectual movements such as Neo-Confucianism championed by Zhu Xi (1130–1200), the literati class fostered a profound interest in antiquity, reviving the appreciation of ancient bronzes as a cornerstone of their engagement with China's cultural heritage. This renewed interest was deeply intertwined with their scholarly pursuits and the broader resurgence of Confucian ideals, following the diverse foreign influences of Tang China, including Indian Buddhism. For the Song literati, the Confucian principle of studying the past to enrich the present became a guiding ethos. Collecting and studying archaic bronzes emerged as a mark of refined taste, symbolising erudition, moral integrity, and a connection to the esteemed traditions of antiquity. Literati scholars meticulously documented these ancient artefacts in illustrated catalogues such as the *Xuanhe Bogu Tu*, to preserve and disseminate their knowledge. Their fascination with antiquity influenced other art forms, including ceramics, where potters began emulating the forms and motifs of ancient bronzes, imbuing them with new materials and techniques.

6

A QINGBAI SQUARE ARCHAISTIC VASE, CONG

Southern Song/Yuan Dynasty

Modelled in form after a jade prototype, the square section vase moulded with ribs on each facet, supported on a straight circular foot and surmounted by a cylindrical neck with lipped rim, covered in a translucent sky-blue glaze pooling to darker blue in the recesses, box. 15.5cm (6 1/8in) high. (2).

£7,000 - 10,000

CNY64,000 - 91,000

南宋/元 青白釉琮式瓶

Provenance:

Sotheby's London, 8 June 1993, lot 20

Emmanuel Christofides (1928-2020), Athens and London

Published and Illustrated:

D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.64-65, no.26

來源：

倫敦蘇富比，1993年6月8日，拍品編號20

Emmanuel Christofides (1928-2020)，雅典和倫敦

著錄：

D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第64-65頁，編號26

This reverence for antiquity is elegantly reflected in the present lot, a *qingbai*-glazed *cong* vessel. The form of the *cong*, originally associated with Neolithic jade ritual objects and later adopted into bronze vessels, embodies the literati's deep-seated appreciation for historical continuity. The translucent, icy-blue *qingbai* glaze adds a luminous quality to the piece, transforming an ancient form into a delicate and refined ceramic interpretation. By combining a venerable shape with the technical and aesthetic advancements of Song dynasty ceramic production, this *cong* vessel stands as a testament to the enduring dialogue between past and present in Chinese art.

See a related *qingbai* glazed *cong* vase, Yuan dynasty, in the Chongqing zhongguo Three Gorges Museum, (acc.no.1119). Compare with a related Longquan celadon-glazed *cong* vase, Song dynasty, in the Qing Court Collection, Palace Museum Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pp.108-109, no.97. Another related Longquan celadon-glazed vase in the form of a *cong*, Yuan dynasty, is illustrated by D.Failla, *Food for the Ancestors, Flowers for the Gods*, Genoa, 2018, p.185, fig.5.



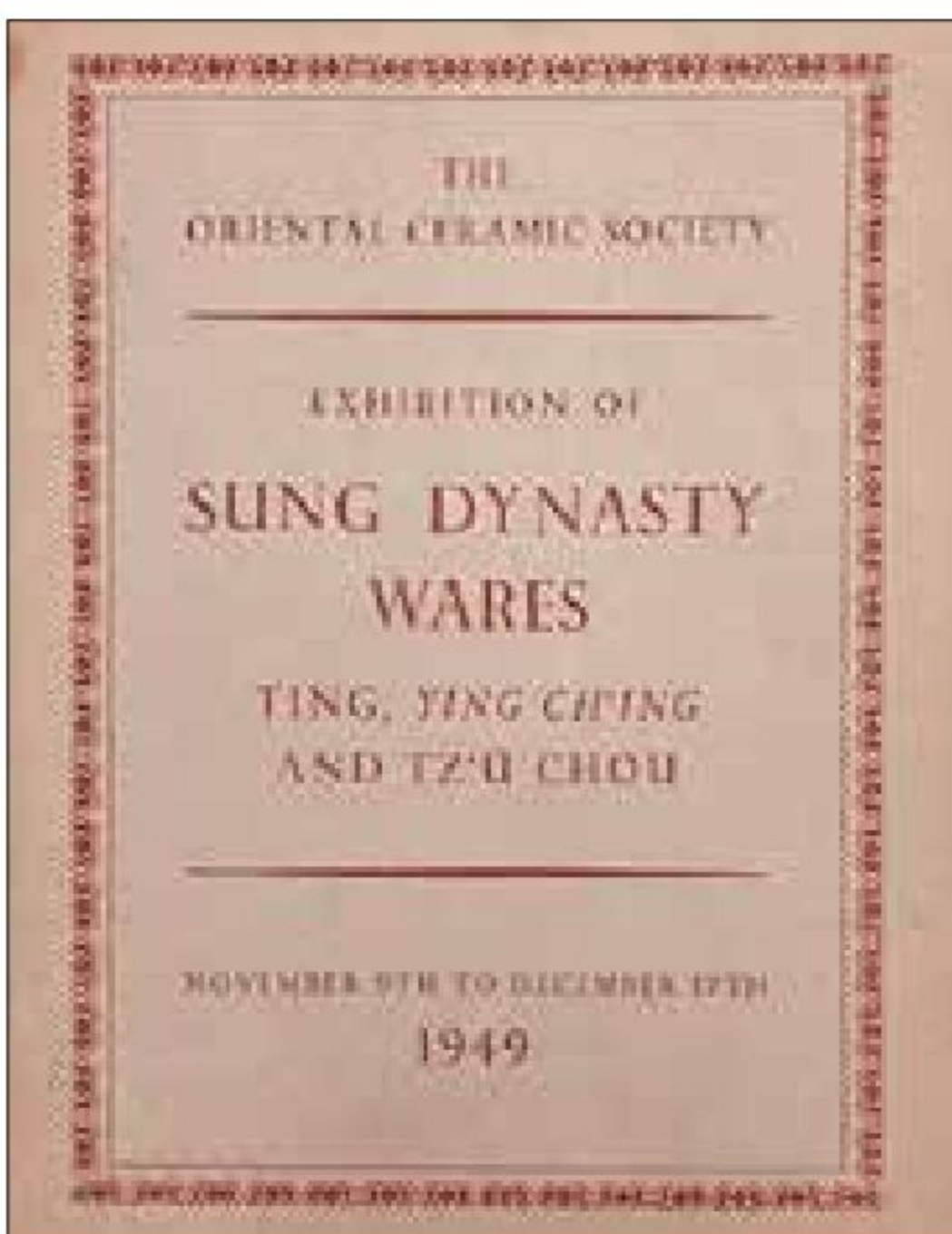
Underside





Mr Alfred Clark (1873-1950)

Alfred Clark (1873–1950) was a New York-born collector who became a naturalised British subject in 1921 after marrying Ivy *née* Sanders (1890-1976). A pioneer in sound reproduction and film, he produced the first moving picture films with plot and continuity at the Edison Laboratory in Orange, New Jersey, in 1895. In 1907, he founded the Musée de la Voix in the Archives of the National Opera, Paris. An active member of the Oriental Ceramic Society, Clark served on its Council almost continuously from 1934 to 1948. Together with his wife, he was a generous contributor to the Royal Academy's 1935–36 exhibition. In 1936, they donated a Song dynasty stoneware dish to the British Museum and continued to donate and sell Chinese and Japanese works in the 1970s, solidifying Clark's reputation as a significant patron of Asian art. See R.Davids & D.Jellinek, *Provenance: Collectors, Dealers and Scholars: Chinese Ceramics in Britain and America*, Oxford, 2011, pp.112-117.



The Oriental Ceramic Society, *Sung Dynasty Wares: Ting, Ying Ch'ing and Tz'u Chou*, London, 1949

7

A QINGBAI CARVED LOTUS-PATTERN BOWL

Northern Song Dynasty

Finely potted with thin curving walls, the conical bowl rising from a short, slightly-inward tapering foot, to a foliate rim, the interior carved with lotus scrolls, covered in a pale sky-blue glaze pooling to a darker blue in the carved areas, box.

18.3cm (7 1/4in) diam. (2).

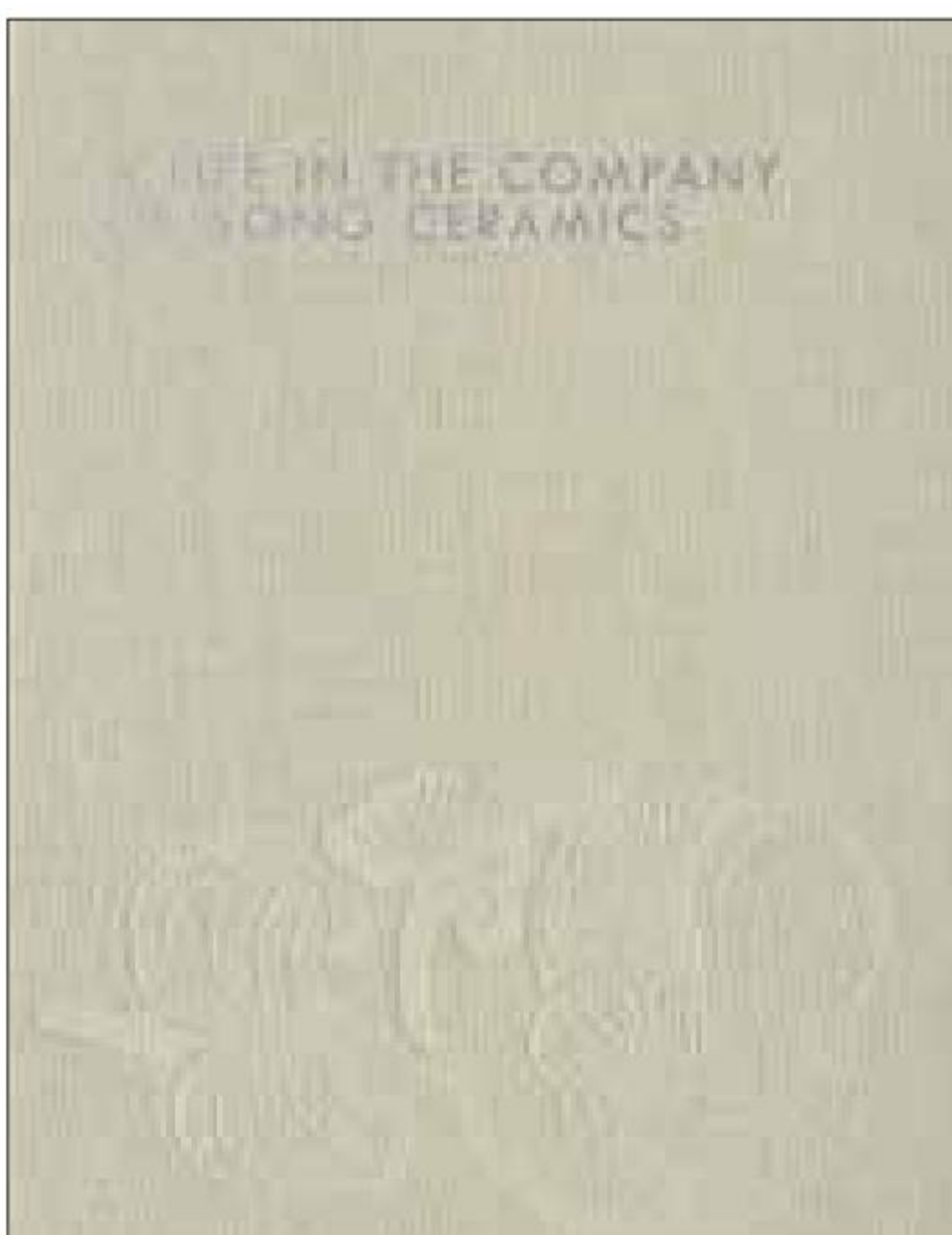
£12,000 - 15,000

CNY110,000 - 140,000

北宋 青白釉劃刻蓮花紋花口碗

See a related *qingbai* carved floral pattern bowl, Song dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p.199, no.181. Compare with a related *qingbai* carved peony-pattern bowl, Northern Song dynasty, illustrated in *Bright as Silver White as Snow: Chinese Ceramics from Late Tang to Yuan Dynasty*, Hong Kong, 1998, pp.164-165, no.40. See also a related *qingbai* carved floral bowl, Song dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p.205, no.187.

See a related *qingbai* 'lotus' carved bowl, Southern Song dynasty, which was sold at Bonhams Hong Kong, 9 October 2014, lot 208.



A Life in the Company of Song Ceramics, 2017

Provenance:

Mr Alfred Clark (1873-1950) and Mrs Ivy Clark (1890-1976), collection no.466
Spink & Son Ltd., London
Emmanuel Christofides (1928-2020), Athens and London, acquired circa 1970s

Published and Exhibited:

The Oriental Ceramic Society, *Sung Dynasty Wares: Ting, Ying Ch'ing and Tz'u Chou*, London, 1949, no.168
D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.30-31, no.9 (published and illustrated)

來源：

Alfred Clark先生 (1873-1950) 和Ivy Clark夫人 (1890-1976)，藏品編號466
倫敦古董商Spink & Son Ltd.
Emmanuel Christofides (1928-2020)，雅典和倫敦，約獲得於1970年代

展覽著錄：

東方陶瓷學會，《Sung Dynasty Wares: Ting, Ying Ch'ing and Tz'u Chou》，倫敦，1949年，編號168
D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第30-31頁，編號9（著錄插圖）



Top view



Underside





Frank Caro (1904-1980)

Frank Caro (1904–1980) was a prominent figure in the world of Asian art, particularly known for his expertise in Chinese art. He was a longtime business associate of the renowned art dealer C.T. Loo (1880–1957). After Loo's passing, Caro took over the operations of the New York branch, rebranding it as Frank Caro Chinese Art.

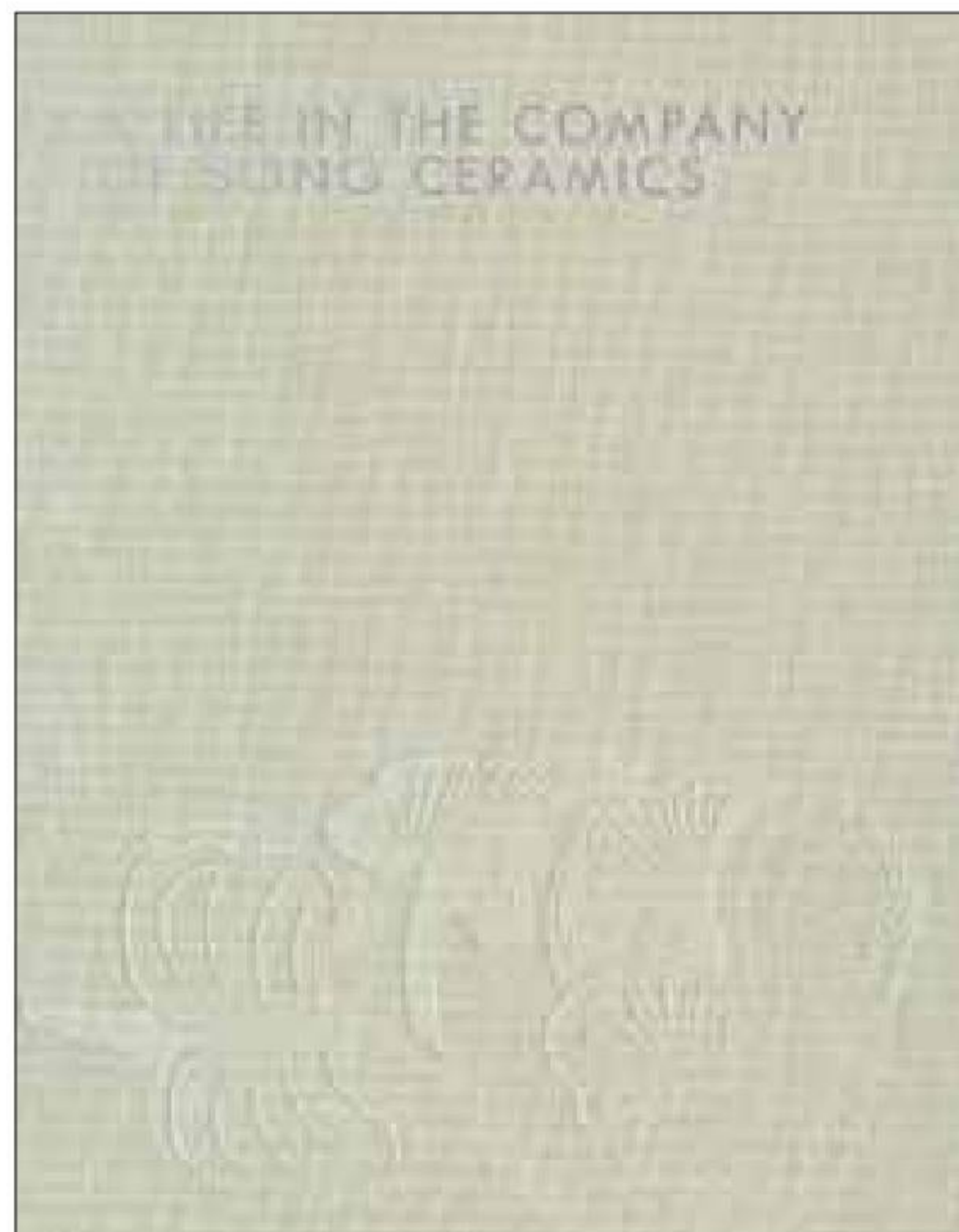


Professor Peter H. Plesch FRSC (1918-2013)

Peter Hariolf Plesch (1918-2013) was a Professor of Chemistry at Keele University and a dedicated collector of Chinese art, particularly ceramics and glass. Born in Frankfurt, he moved to the UK in 1933 with his father, Janos Plesch, a close associate of Albert Einstein. Educated at Harrow and Cambridge, Plesch became known for his exceptional collection of Chinese glass. After retiring, he and his wife moved to an Art Deco-influenced house in Newcastle-under-Lyme, where they created a private museum for their Chinese and Korean art. Known for his meticulous attention to detail, Plesch kept thorough records of expert opinions on his collection. See R.Davids & D.Jellinek, *Provenance: Collectors, Dealers & Scholars: Chinese Ceramics in Britain & America*, Oxford, 2011, pp.361.



Invoice



A Life in the Company of Song Ceramics, 2017

8

A JUNYAO SKY-BLUE GLAZED DISH

Jin Dynasty

Thickly potted with gently curving sides rising from a short foot to an everted flat rim, covered in a lustrous glaze of milky sky-blue tone thinning to a mushroom-tone on the edges, three spur marks on the base, box. 18.4cm (7 1/4in) diam. (2).

£50,000 - 80,000

CNY460,000 - 730,000

金 鈞窯天藍釉折沿盤

Provenance:

Frank Caro (1904-1980), New York
Professor Peter H. Plesch FRSC (1918-2013)
John Sparks Ltd., London
Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 31 January 1977

Published and Illustrated:

D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.26-27, no.7

來源：

Frank Caro (1904-1980)，紐約
英國皇家化學會會士 Peter H. Plesch教授 (1918-2013)
倫敦古董商John Sparks Ltd.
Emmanuel Christofides (1928-2020)，雅典和倫敦，從上處獲得於1977年1月31日

著錄：

D.Priestley 和 M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第26-27頁，編號7





Image courtesy of the Palace Museum, Taipei

This dish, with its shallow and robust profile and broad, flared rim, exemplifies a quintessential shape of Jun ware, a celebrated ceramic tradition from the kilns of Henan Province. See two slightly smaller dishes in the collection of the Palace Museum, Beijing, illustrated in *Selection of Jun Ware: the Palace Museum's Collection and Archaeological Excavation*, Beijing, 2013, pls.18 and 19.

Compare also two dishes in the Palace Museum, Taipei, illustrated in *A Panorama of Ceramics in the Collection of the Palace Museum: Chun Ware*, Taipei, 1999, pls.54 and 55; another dish in the Idemitsu Museum of Arts, Tokyo, illustrated in *Chinese Ceramics in the Idemitsu Collection*, Tokyo, 1987, pl.495; and a dish in the Sir Percival David Collection, the British Museum, London, published in *Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing Wares in the Percival David Foundation of Chinese Art*, London, 1999, pl.A66. Compare also with a similar Junyao dish, Song/Jin dynasty, in the Victoria and Albert Museum, London, illustrated by R.Kerr, *Song Dynasty Ceramics*, London, 2004, p.33, fig.23.

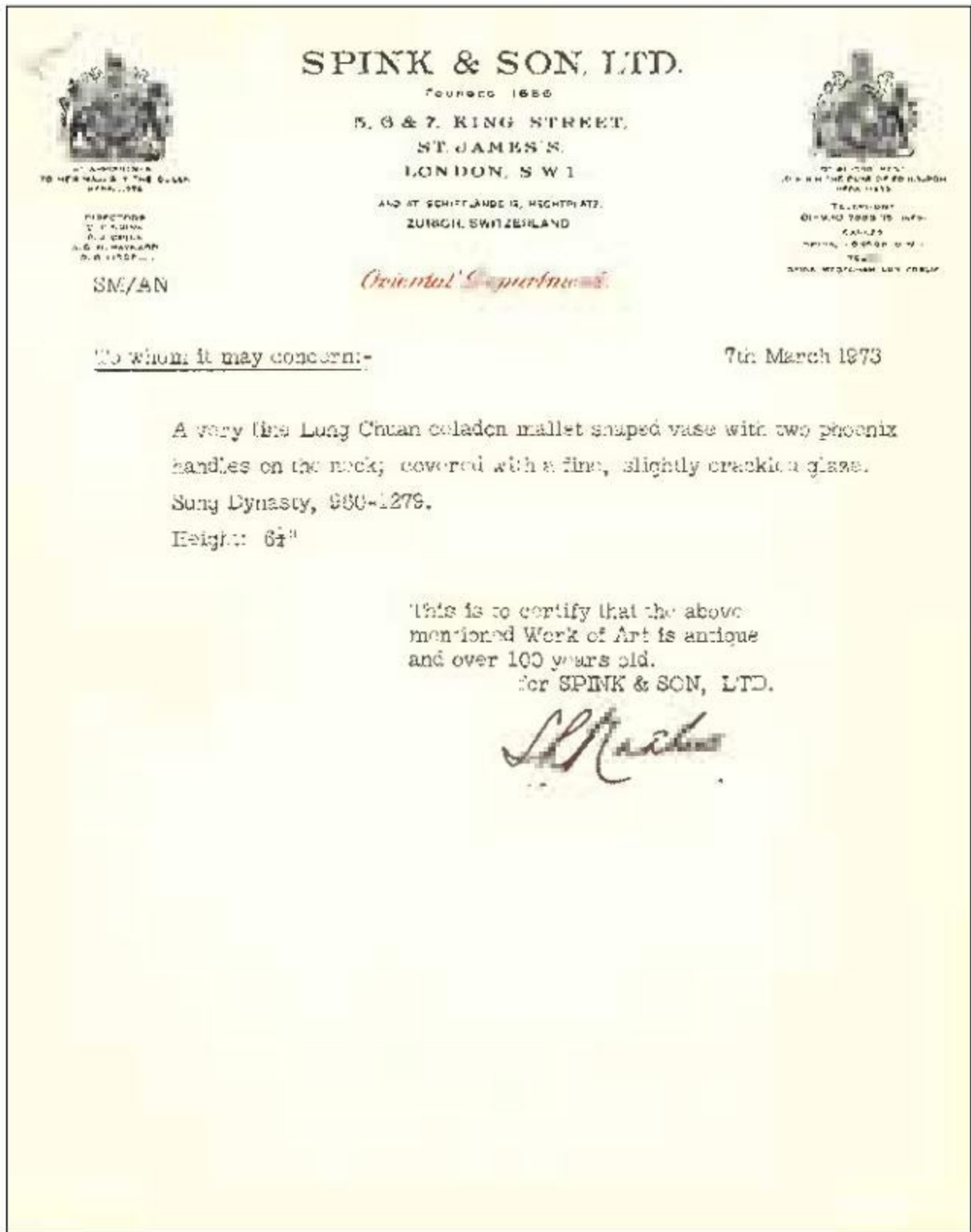


Image courtesy of the Victoria & Albert Museum, London

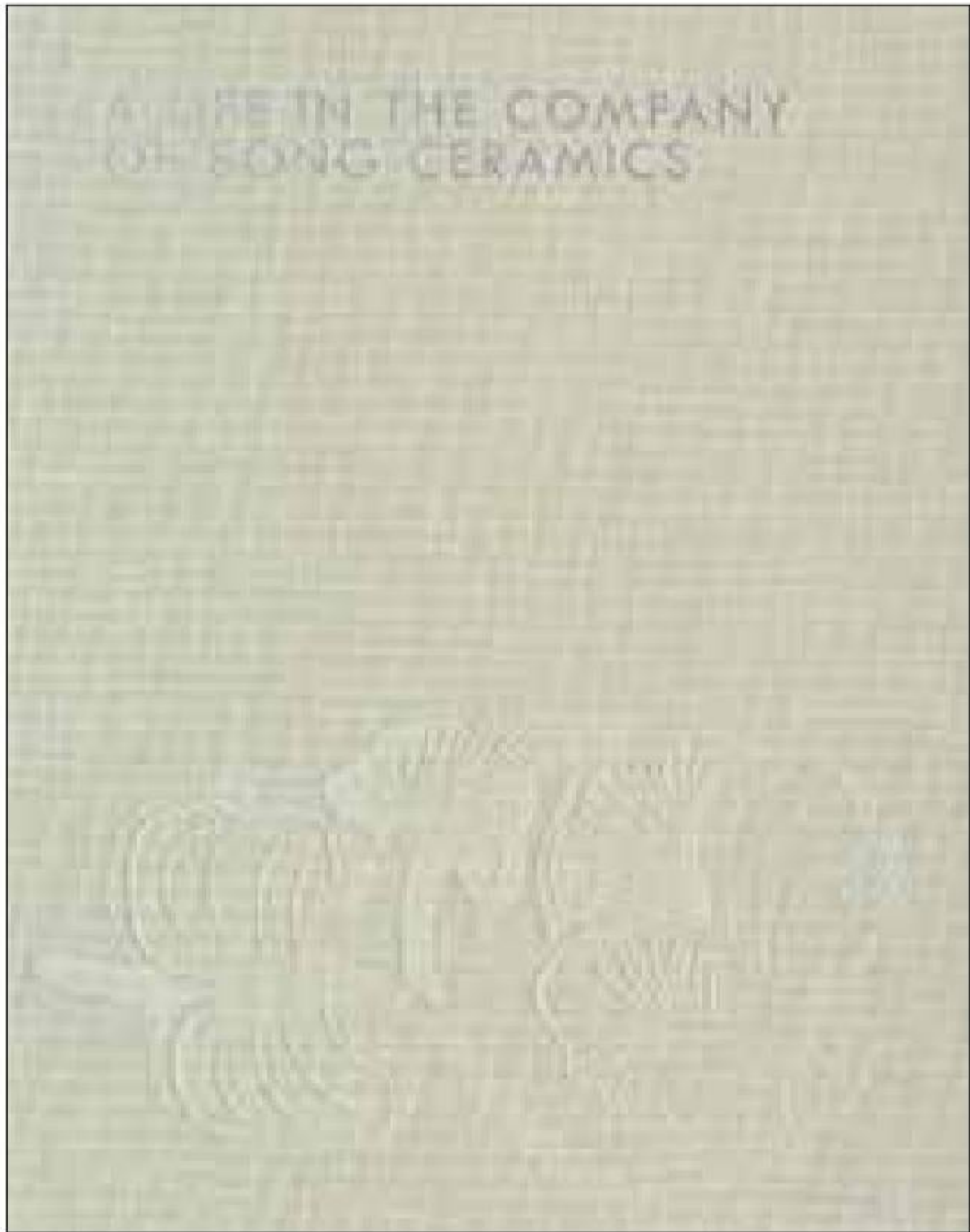




Spink & Son Ltd., London, circa 1960s



Invoice



A Life in the Company of Song Ceramics, 2017

9
**A LONGQUAN CELADON-GLAZED PHOENIX-HANDLED
MALLET VASE**

Southern Song Dynasty
The cylindrical body with sloping shoulders surmounted by a slender neck flanked by a pair of handles moulded with phoenix heads, the everted mouth with galleried rim, covered overall with a sea-green glaze ending evenly at the edge of the foot, the recessed base glazed, the foot rim unglazed revealing the grey biscuit body, box.
15.8cm (6 1/8in) high. (2).

£25,000 - 40,000
CNY230,000 - 360,000

南宋 龍泉窯青釉鳳耳瓶

Provenance:
Spink & Son Ltd., London
Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 7 March 1973

Published and Illustrated:
D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.24-25, no.6

來源：
倫敦古董商Spink & Son Ltd.
Emmanuel Christofides (1928-2020)，雅典和倫敦，從上處獲得於1973年3月7日

著錄：
D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2007年，第24-25頁，編號6





Lot 9 (underside)

The Longquan celadon glaze is renowned for its thick, translucent quality and its rich, jade-like texture. The glaze on this vase exemplifies the sought-after soft bluish-green hue, a colour that potters found exceptionally challenging to perfect but has long captivated connoisseurs. This exquisite glaze type is often referred to by its Japanese name, *kinuta*, which originally means 'mallet', which derives from mallet-shaped vases, such as the present lot, which were imported into Japan during the Southern Song and Yuan dynasties. Over time, *kinuta* became synonymous with this highly prized glaze colour.

Interestingly, some scholars propose that the shape of these mallet vases, although reminiscent of a paper mallet, may have originated as glass vessels or bottles from the Islamic West, possibly Persia. Supporting this theory, an Islamic glass bottle vase, probably from Nishapur, North East Iran, was among the treasures found in the tomb of the Princess of Chen, Liao dynasty, dating to no later than 1018 and illustrated in *Grand View: Special Exhibition of Ju Ware from the Northern Sung Dynasty*, Taipei, 2007, no.25, fig.2. This provides compelling evidence of cultural exchanges between China and the Islamic world during this time.

A very similar Longquan celadon-glazed mallet vase with a pair of phoenix-shaped handles, in the Qing Court Collection, Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, p.110, no.98. Another with fish handles is illustrated *Ibid*, p.110, no.96. Another similar Longquan celadon mallet shaped vase with phoenix handles, Southern Song dynasty, is illustrated in *Song Ceramics from the Laiyantang Collection*, 2010, pp.116-117, no.49.

Compare with a similar Longquan celadon 'twin-phoenix' mallet vase, Southern Song/ Yuan dynasty, which was sold at Christie's New York, 23 March 2023, lot 889.



Image courtesy of the Palace Museum, Beijing.



Detail



Underside

10
**A YAOZHOU 'MOON-WHITE'-GLAZED CARVED
LOTUS-PATTERN DISH**

Jin Dynasty
Sturdily potted with a wide well and recessed 'button' base, the curving sides rising to an everted flat rim, carved in the centre with a lotus medallion, covered in a subtle greenish-white glaze, box.
19.3cm (7 5/8in) diam. (2).

£18,000 - 24,000
CNY160,000 - 220,000

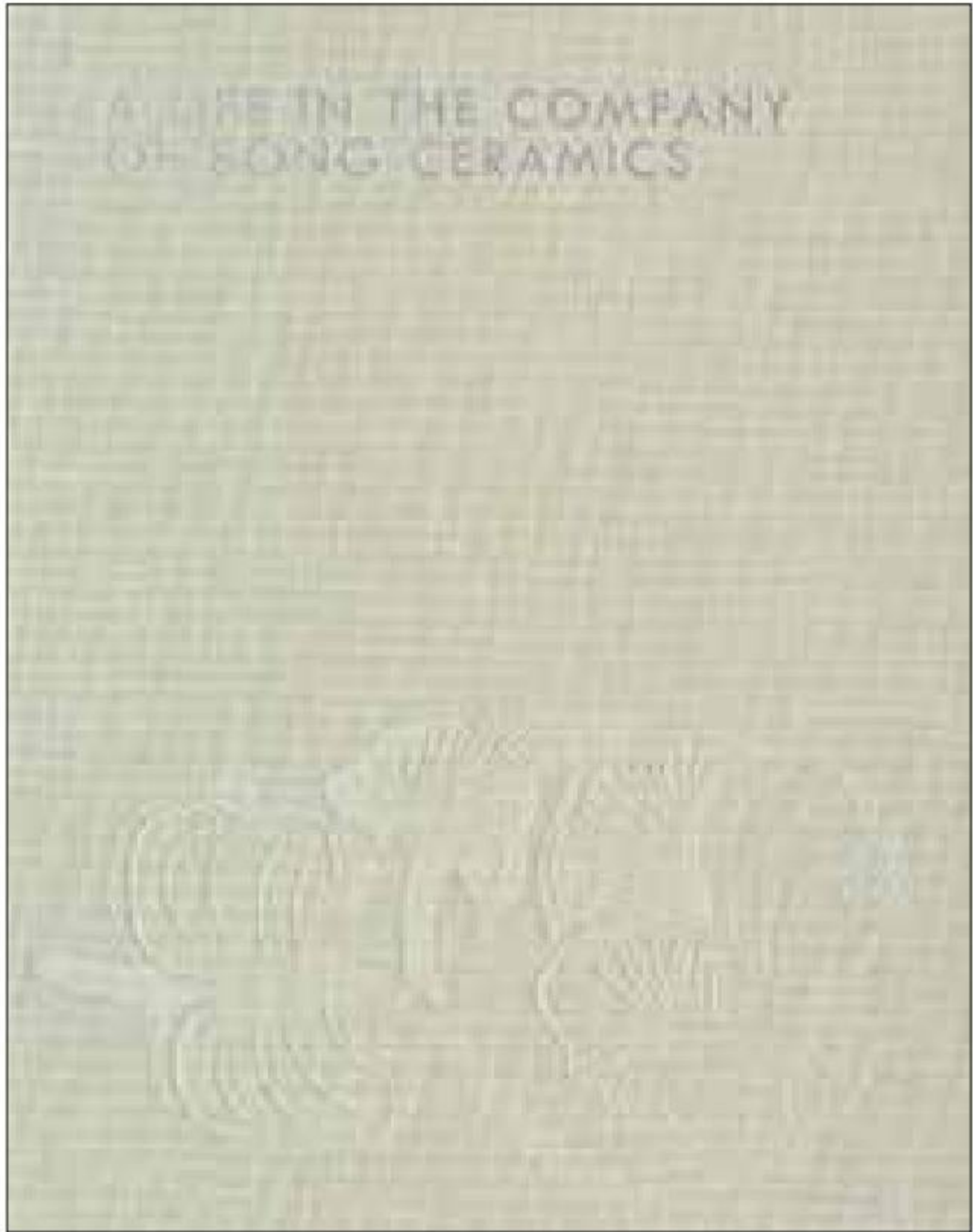
金 耀州窯月白釉劃刻蓮花紋折沿盤

Provenance:
Priestley & Ferraro Chinese Art, London
Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 27 January 1997

Published and Illustrated:
D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.88-89, no.38

來源：
倫敦古董商Priestley & Ferraro Chinese Art
Emmanuel Christofides (1928-2020)，雅典和倫敦，於1997年1月27日從上處獲得

著錄：
D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第88-89頁，編號38



A Life in the Company of Song Ceramics, 2017



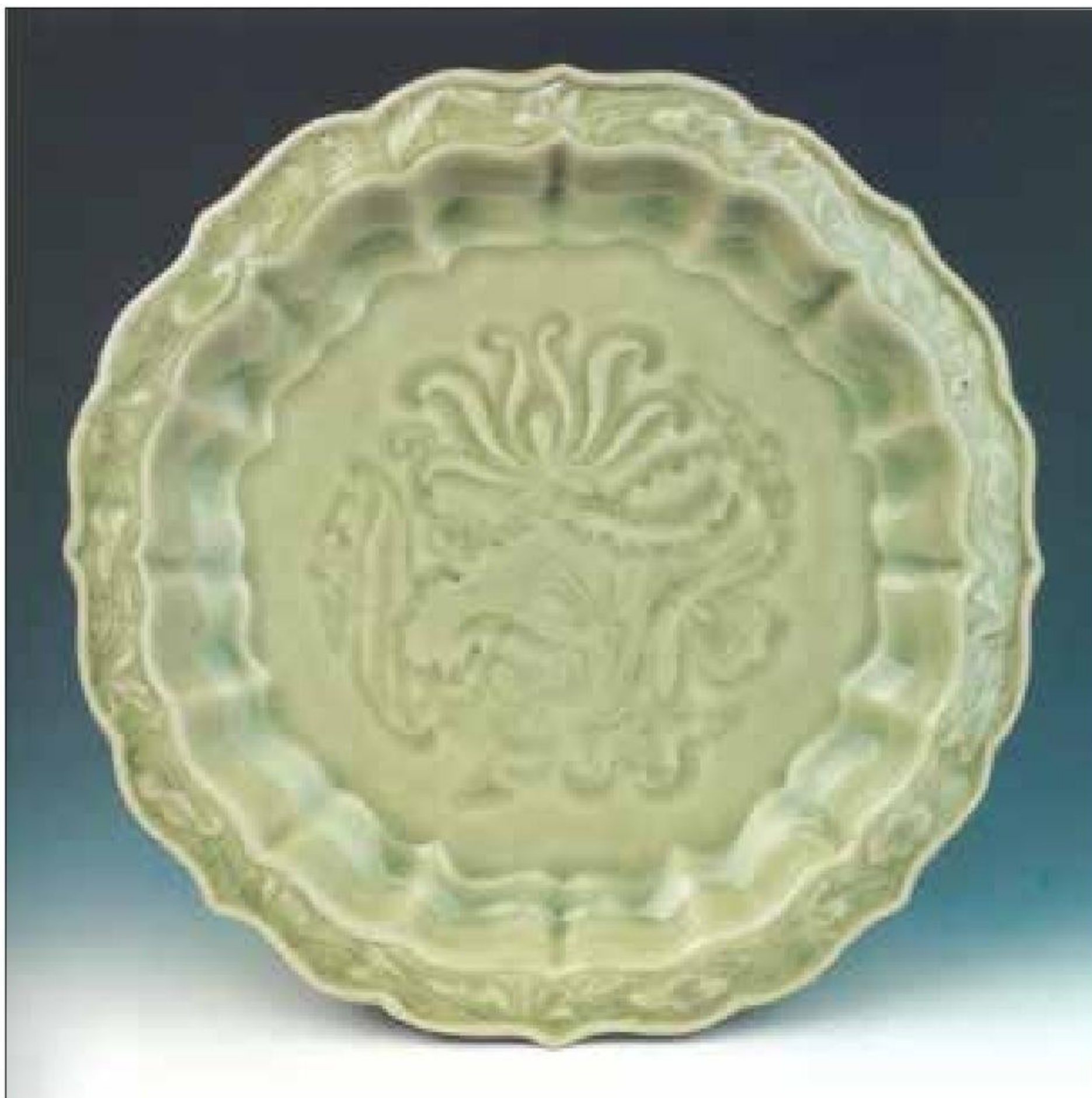


Image courtesy of the Museum of East Asian Art, Bath

The elegantly carved flowering lotus on this dish exemplifies the refined Jin dynasty style, which had evolved from the intricate, densely carved, and moulded designs of the Northern Song period. The glaze, covering the dish entirely except for the neatly crafted countersunk foot, is a 'moon-white' (*yuebai*) type: lighter in tone and more densely bubbled than the Yaozhou glazes of the Song dynasty.

This sophisticated aesthetic, prioritising the harmony of glaze and form over elaborate ornamentation, reflects a broader trend in Chinese ceramics of the time. It parallels developments at the Longquan kilns in Zhejiang Province, which were key competitors in the production of high-quality green wares.

See a related Yaozhou celadon glazed dish with moulded and carved floral decoration, with similarly coloured glaze, Jin dynasty, illustrated in *The Museum of East Asian Art Inaugural Exhibition*, vol.1, Bath, 1993, p.131, no.86. Compare with a related Yaozhou carved celadon dish with similar lotus pattern, Northern Song or Jin dynasty, illustrated in *Marvels of Celadon: The Shang Shan Tang Collection of Yaozhou Wares*, Hong Kong, 2019, pp.172-173, no.36. See, also, a bowl of this same light tone, excavated from the Tongchuan, Yaozhou kiln, illustrated in *Yaozhou Kiln*, Xi'an, 1992, Jin dynasty, where the authors notes that 'moon white' glaze (*yuebai you*) was a development of the Jin dynasty.



C.T. Loo (1880–1957)

C.T. Loo (1880–1957), born Lu Qinzhai, was a prominent Chinese art dealer who played a crucial role in introducing Chinese antiquities to Western audiences during the early 20th century. Operating galleries in Paris and New York, he specialised in bronzes, ceramics, and Buddhist sculptures, becoming a key figure for collectors, museums, and scholars seeking authentic Chinese works. His efforts significantly shaped the global appreciation and scholarship of Chinese art and his legacy endures, with numerous pieces from his galleries now housed in major institutions like The Metropolitan Museum of Art, New York, and the British Museum, London.



Invoice

11
A JUNYAO PURPLE-SPLASHED BOWL

Jin Dynasty
Sturdily potted with deep conical sides rising from a short tapering foot, covered in a thickly bubbled glaze of lustrous sky-blue tone thinning to a mushroom tone on the rim with a purple splash in the interior, the glaze falling unevenly above the foot revealing the dark-brown body, box.
18cm (7 1/8in) diam. (2).

£8,000 - 12,000
CNY73,000 - 110,000

金 鈞窯天藍釉紫斑碗

Provenance:
C.T. Loo & Cie, Paris
Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 1 February 1971

Published and Illustrated:
D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.16-17, no.2

來源：
巴黎古董商盧芹齋
Emmanuel Christofides (1928-2020)，雅典和倫敦，獲得於1971年2月1日

著錄：
D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第16-17頁，編號2

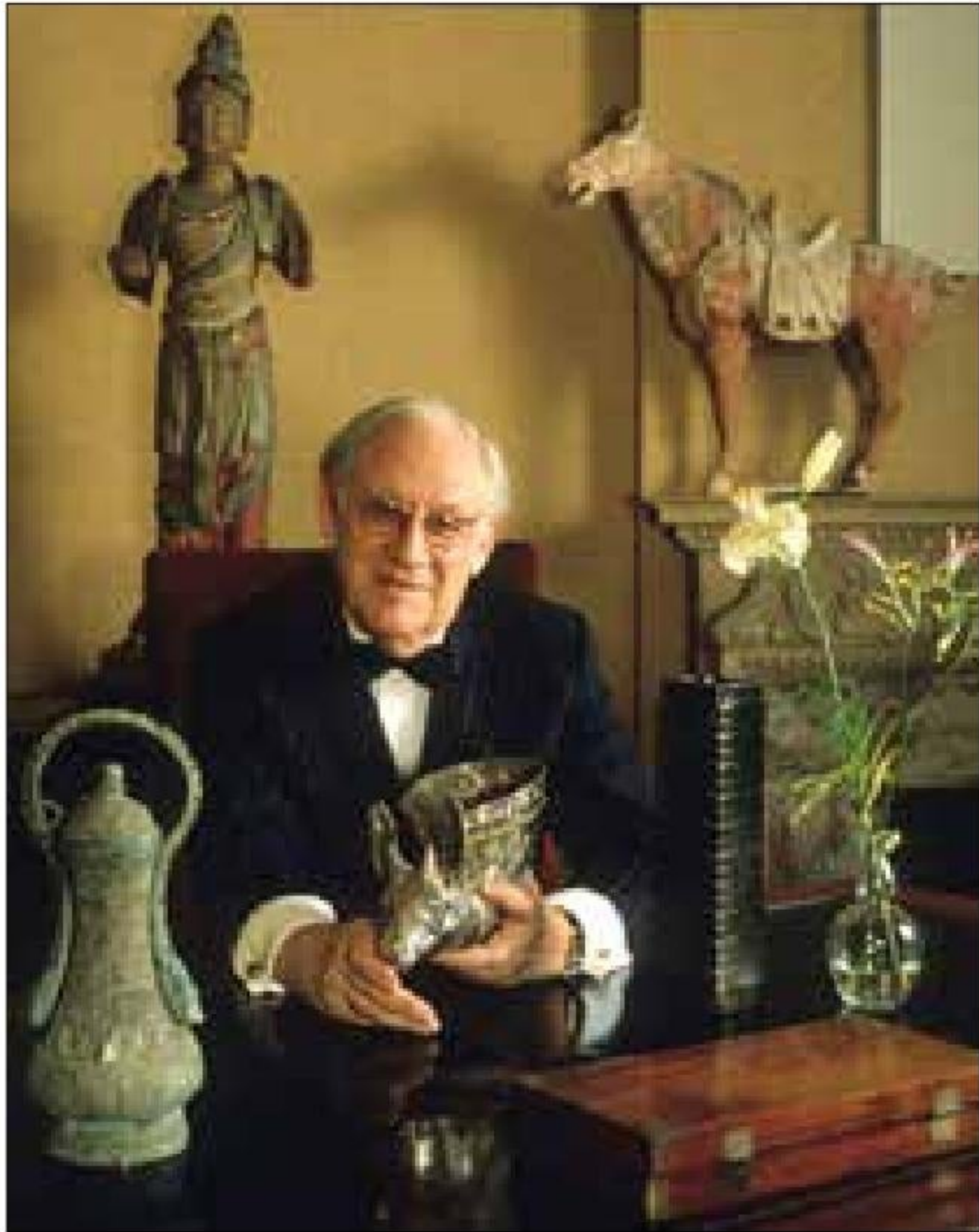
Compare also with a similar Junyao bowl, Jin/Yuan dynasty, of similar size (18.5cm diam.) in the Victoria and Albert Museum, London, illustrated by R.Kerr, *Song Dynasty Ceramics*, London, 2004, p.10, fig.2. See also another related Junyao bowl, 12th/13th century, in the Philadelphia Museum of Art (acc.no.1923-21-429).

See a related Junyao blue-glazed bowl, Song/Jin dynasty, which was sold at Sotheby's Hong Kong, 4 June 2020, lot 356.



Underside





Arthur M. Sackler (1913-1987)

Arthur M. Sackler (1913–1987) was an influential American art collector and philanthropist, known for his dedication to Chinese art. A successful medical publisher, he amassed a renowned collection of Chinese antiquities, focusing on jades, ceramics, bronzes, and paintings, particularly from the Tang and Song dynasties. Sackler played a crucial role in establishing the Arthur M. Sackler Gallery at the Smithsonian Institution, which houses one of the world’s premier collections of Asian art. Through his philanthropy, he significantly advanced the study and appreciation of Chinese culture, leaving a lasting impact on the art world.



Invoice

12

A LARGE DINGYAO MOULDED GARDEN-PATTERN DISH

Jin Dynasty

Finely potted with curving sides rising from a short slightly inward-tapering foot, the interior crisply moulded in the centre with a large *taihu* rock amidst peonies and leafy foliage, encircled by a key-fret border and wider band of flowering peonies on the cavetto, covered in a creamy ivory-white glaze, the rim bound with metal, box.
31cm (11 7/8in) diam. (2).

£60,000 - 80,000
CNY550,000 - 730,000

金 定窯白釉印花花石圖盤

Provenance:

Arthur M. Sackler (1913-1987), New York
Christie’s New York, 1 December 1994, lot 154
Eskenazi Ltd., London
Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 9 June 1995

Published, Illustrated and Exhibited:

Israel Museum, *3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collections*, Jerusalem, 1987 (exhibited)
D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.72-73, no.30 (published and illustrated)
S.Wong and S.Pierson, eds., *Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society 1921-2021*, London, 2021, pp.186-187, no.59

來源：

Arthur M. Sackler (1913-1987)，紐約
紐約佳士得， 1994年12月1日， 拍品編號154
倫敦古董商埃斯卡納齊
Emmanuel Christofides (1928-2020)，雅典和倫敦， 從上處獲得於 1995年6月9日

展覽著錄：

以色列博物館，《3500 Years of Chinese Art: Ceramics from the Arthur M. Sackler Collections》，耶路撒冷，1987年（展覽）
D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第72-73頁，編號30（著錄插圖）
S.Wong和S.Pierson編，《百年清賞：東方陶瓷學會的收藏家、鑑賞家及博物館員》，倫敦，2021年，第186-187頁，編號59





Image courtesy of the Palace Museum, Beijing

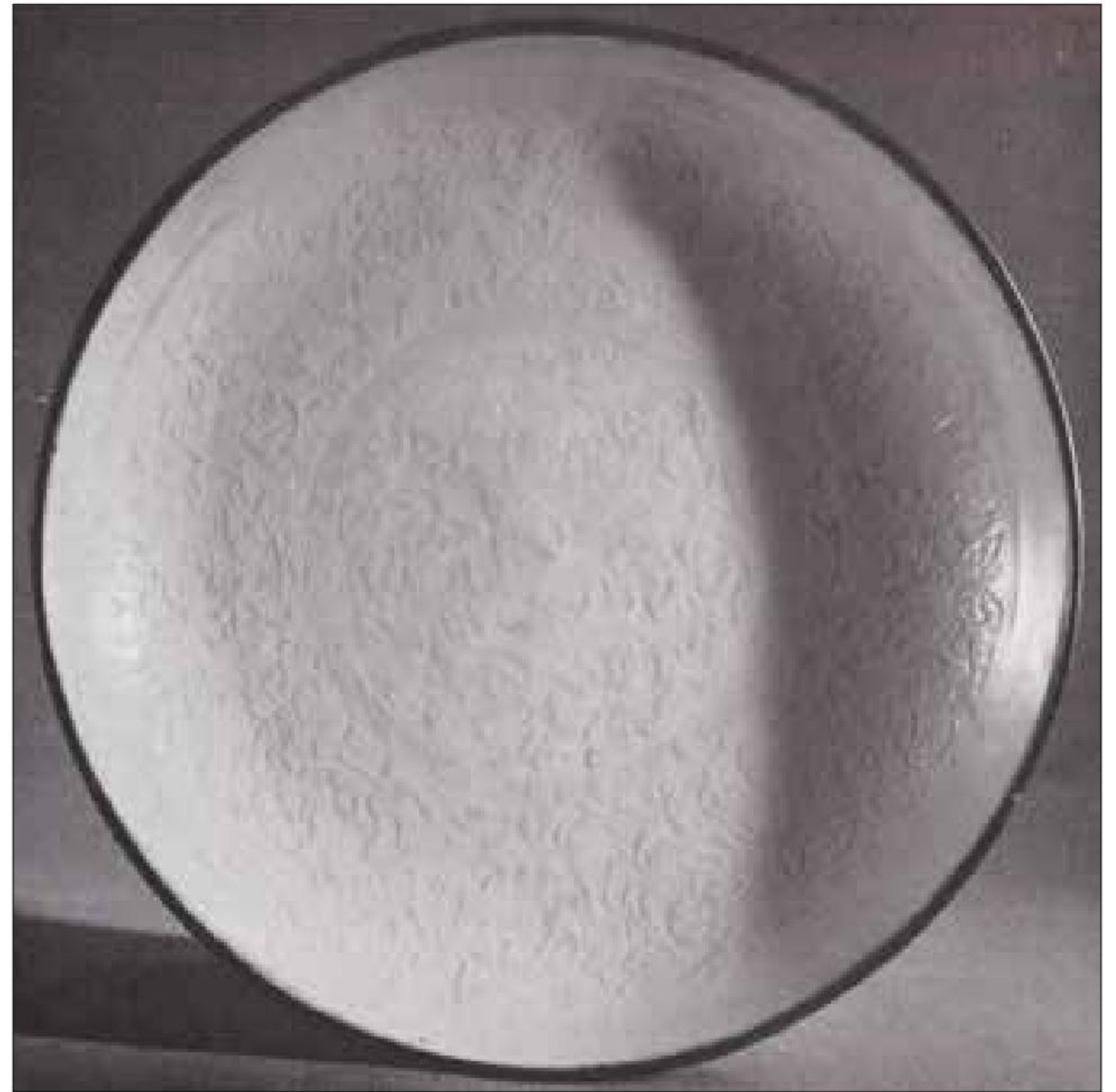
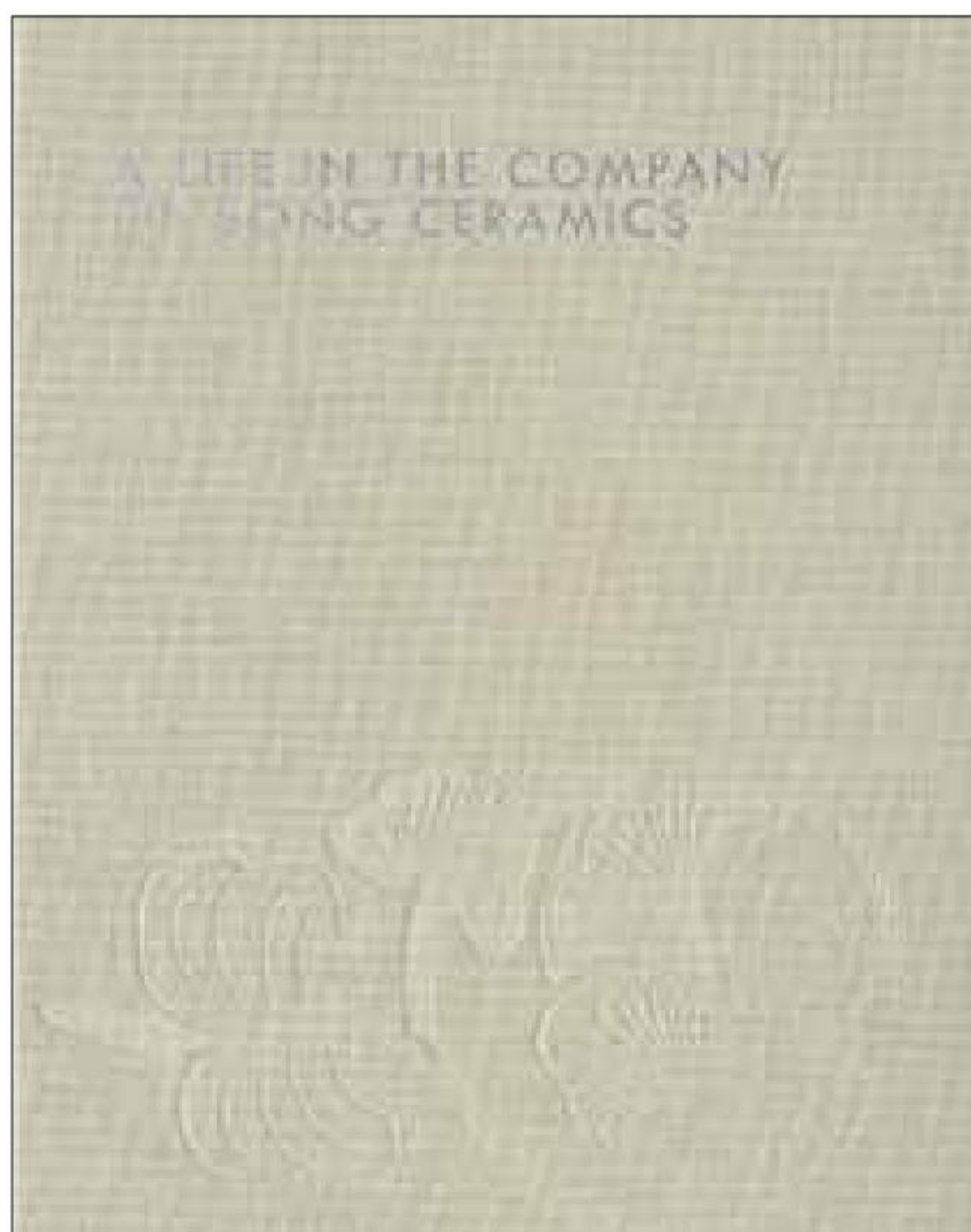


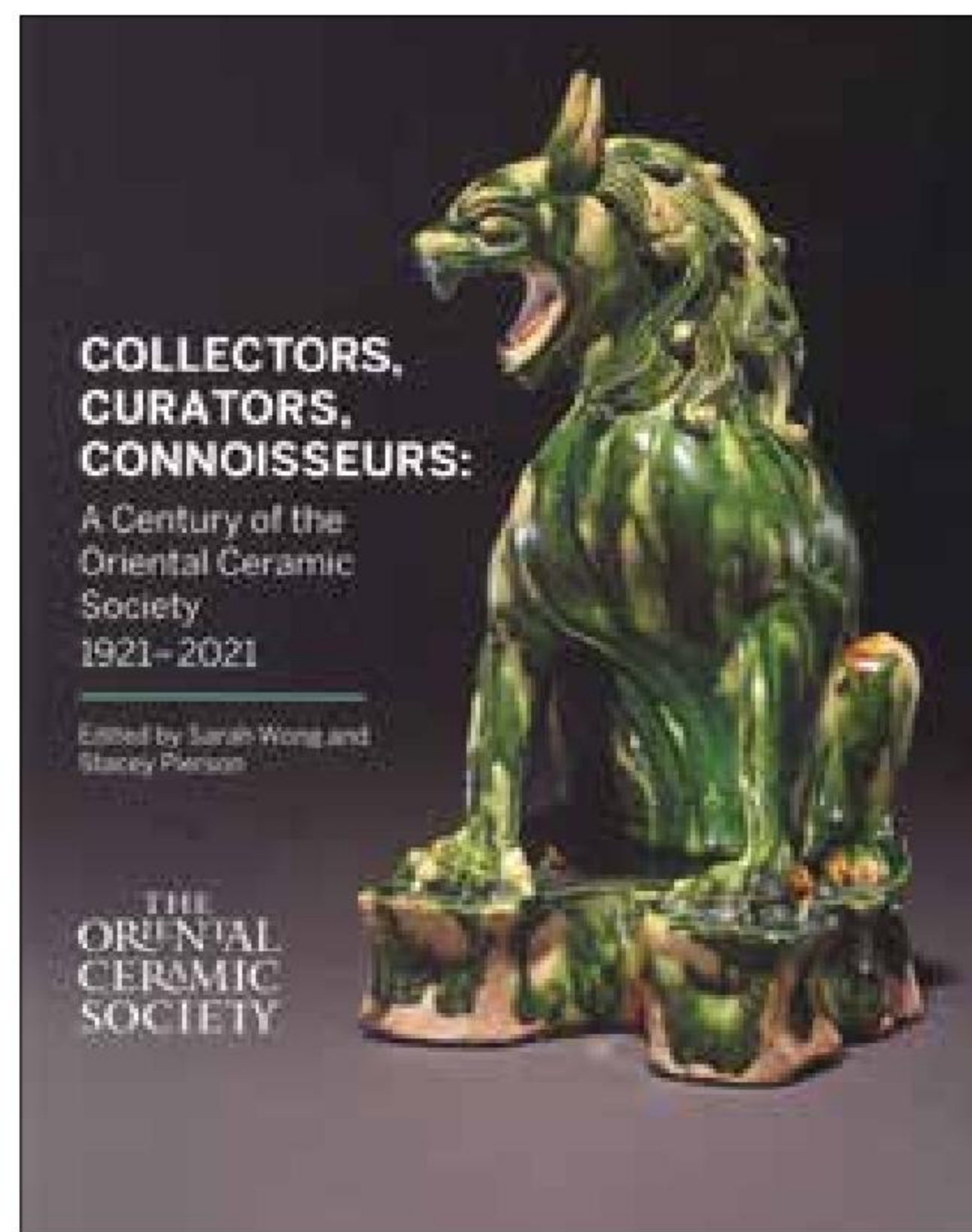
Image courtesy of the Cleveland Museum of Art

The dish, decorated with a large, central depiction of a rock, is extremely rare and reflects a significant cultural shift in Song dynasty aesthetics, where the literati class developed a profound appreciation for rocks and natural forms imbued with symbolic meaning. So called 'Scholar's rocks', with their gnarled, irregular shapes and evocative textures, became highly prized as objects of contemplation for the literati. These stones became miniature mountains and symbolised the natural world's spontaneous creativity and served as metaphors for the Confucian and Daoist ideals of resilience, purity, and transformation. Their unique forms were seen as embodying the spirit of the mountains and streams, linking them to the literati's favoured themes in painting and poetry.

A pivotal figure in the rise of this predilection to rocks was Mi Fu (1051–1107), a Song dynasty calligrapher, painter, and connoisseur, whose legendary devotion to a particularly remarkable rock has become part of Chinese cultural lore. According to the tale, Mi Fu once encountered a uniquely shaped stone so striking that he bowed to it, referring to it reverently as his 'elder brother'. This act, blending playfulness with reverence, encapsulated the literati's attitude toward these natural forms: a recognition of their inherent beauty and a personification of their artistic and intellectual ideals. Inspired by Mi Fu's example, collecting and displaying scholar's rocks became a widespread practice among the literati, who arranged these stones in gardens, studios, and display shelves to enhance their scholarly environments.

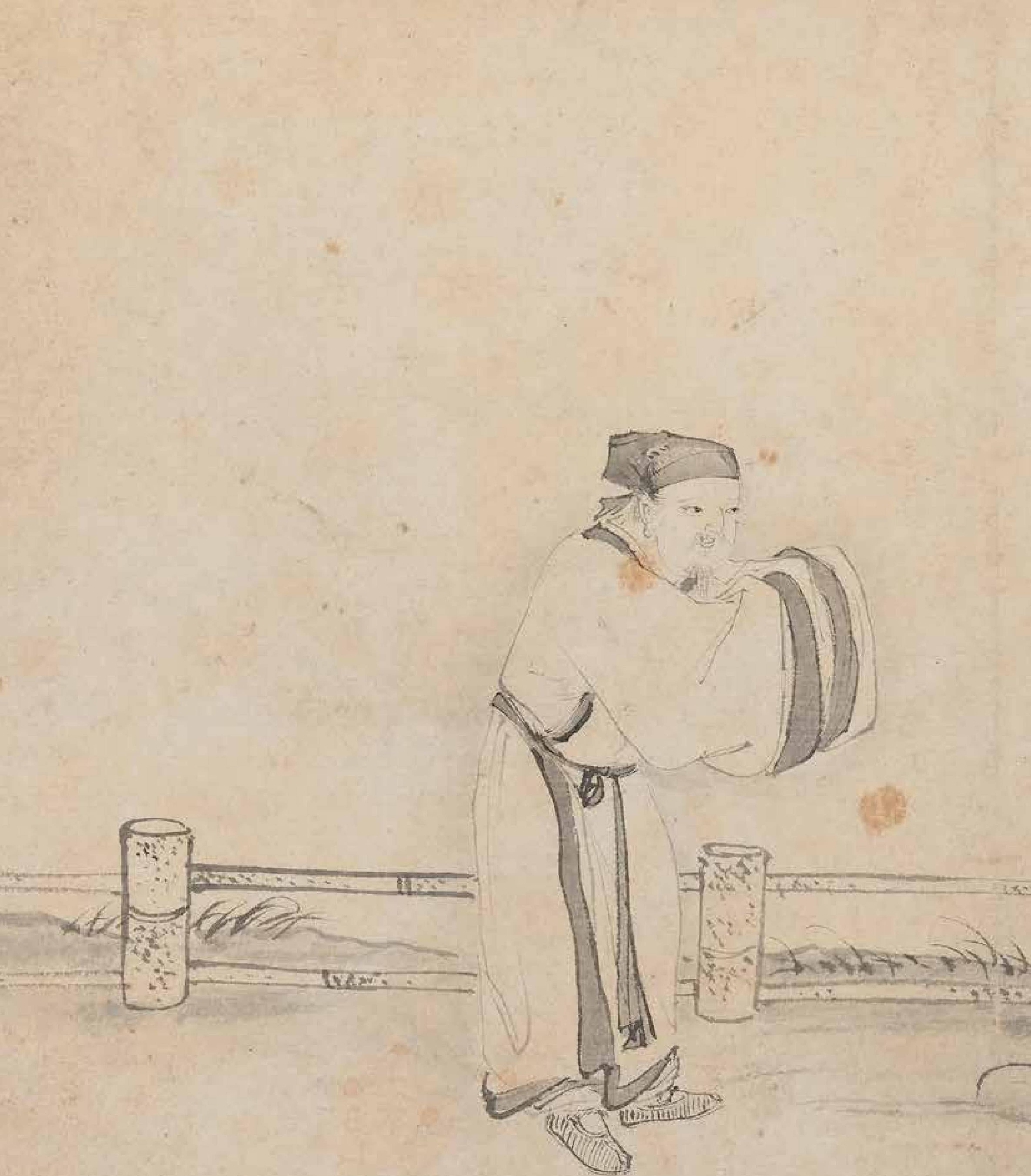


A Life in the Company of Song Ceramics, 2017



Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society 1921-2021, London, 2021





Guo Xu (1456–c.1529), dated 1503, Mi Fu bowing to a rock, image courtesy of the Chester Beatty Library, Dublin

先生始者已成癖市具衣冠拜

無石年未六十好奇人相見

王康懶長揖

清狂道人
泰和弟





The Oriental Ceramic Society Centenary Exhibition, London, 2021

Even emperors shared the obsession for rocks. The artistically obsessed last emperor of the Northern Song dynasty, Huizong (r.1100-1126), commissioned the transportation of an enormous Taihu rock for his Imperial garden in Kaifeng, requiring a specially built canal and immense resources. This extravagant project, undertaken amid rising threats from the Jurchens, symbolised his prioritisation of aesthetics over governance. Ultimately, the rock never reached its destination, as the Jin invasion led to the fall of Kaifeng and Huizong's capture, marking the tragic downfall of his reign — an enduring metaphor for the perils of artistic ambition overshadowing political responsibility.

Ceramic designs such as the present lot, featuring rocks in garden settings surrounded by auspicious plants, such as peonies, were likely influenced by the artistic styles seen in woodblock prints or paintings of the time. During the 12th and 13th centuries, the adoption of moulds also became more widespread, significantly improving the efficiency and production capacity of the Ding kilns.

Compare with a related Dingyao dish with lotus in the central roundel encircled by a peony band, Song dynasty, at the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p.73, no.64. See also a related Dingyao moulded dish with a lotus pattern, in the Cleveland Museum of Art, illustrated by J.Wirgin, *Sung Ceramic Designs*, Stockholm, 1970, p.78 b.





J.Thompson, 'Chinese Celadons', *Arts of Asia*, Hong Kong (far left); © Courtesy of *Arts of Asia* magazine

13

A LONGQUAN CELADON-GLAZED 'DRAGON' JAR AND COVER

Southern Song Dynasty

The ovoid body carved around the exterior with overlapping stiff leaves, rising to a rounded shoulder and surmounted by a long cylindrical neck with everted rim, a large dragon with incised stripes coiled around the shoulder, the shallow domed cover surmounted by a hound finial with crossed paws and upright tail, covered overall with a soft olive-green glaze, box.
22.4cm (8 3/4in) high. (3).

£20,000 - 30,000

CNY180,000 - 270,000

南宋 龍泉窯堆塑蟠龍蓮瓣紋蓋瓶

Provenance:

Sotheby's Hong Kong, 5 November 1996, lot 622

Eskenazi Ltd., London

Sotheby's London, 8 November 2006, lot 53

Emmanuel Christofides (1928-2020), Athens and London

Published and Illustrated:

J.Thompson, 'Chinese Celadons', *Arts of Asia*, Hong Kong, November-December 1993, p.60, fig.1 (left)

D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.122-123, no.55

來源：

香港蘇富比，1996年11月5日，拍品編號622

倫敦古董商埃斯卡納齊

倫敦蘇富比，2006年11月8日，拍品編號53

Emmanuel Christofides (1928-2020)，雅典和倫敦

著錄：

朱湯生，《Chinese Celadons》，《Arts of Asia》，香港，1993年11至12月，第60頁，圖1（左）

D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第122-123頁，編號55

Longquan celadon-glazed 'funerary' jars such as the present lot, would have originally been made in pairs: one bearing the 'Green Dragon of the East' and the other the 'White Tiger of the West'. All the animals and beasts on the jars represented the cardinal directions. A pair in the Sir Percival David Collection in the British Museum, London, is illustrated in *Song Ceramics: Objects of Admiration*, London, 2003, pl.35. These jars would have been filled with offerings of grain and placed in the tomb at the cardinal directions.

For other related examples of Longquan celadon 'funerary' jars and covers with dragons and tigers, see also R.Kerr, *Song Dynasty Ceramics*, London, 2004, pl.85 and p.95. Various other examples are illustrated in *Longquan yao qingci*, Taipei, 1998, pp.132-138; and *Zhongguo Longquan qingci*, Hangzhou, 1998, pl.76. Another related Longquan celadon 'dragon' jar and cover, Southern Song dynasty, is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.150-151, no.57.

Compare with a similar Longquan celadon funerary jar and cover, Southern Song dynasty, which was sold at Sotheby's London, 14 May 2008, lot 312. Another related jar and cover, Southern Song dynasty, was sold at Sotheby's New York, 15 September 2015, lot 113. Another similar Longquan celadon 'dragon' jar, Southern Song dynasty, was sold at Christie's New York, 24 September 2021, lot 722.

See also a similar Longquan celadon jar and cover, Southern Song dynasty, which was also illustrated by J.Thompson, 'Chinese Celadons', *Arts of Asia*, Hong Kong, November-December 1993, p.60, fig.1, and which was later sold at Sotheby's Hong Kong, 5 November 1996, lot 616.



Underside



14

A LARGE BLACK-GLAZED 'OIL-SPOT' BOWL

Jin Dynasty

Robustly potted with deep conical sides rising from a short straight foot to a slightly inward-curving lip, the interior covered with a lustrous dark glaze suffused with star-like silver spots, the exterior with a dark-brown glaze revealing the white stoneware body on the foot ring, box. 20.5cm (8 1/8in) diam. (2).

£15,000 - 20,000
CNY140,000 - 180,000

金 黑釉油滴盞

Provenance:

K.Y. Ng, Hong Kong, 1998
Priestley & Ferraro Chinese Art, London
Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 16 June 1999 at The International Ceramics Fair and Seminar, The Park Lane Hotel, Piccadilly, London

Published, Illustrated and Exhibited:

Priestley & Ferraro Chinese Art, *Catalogue*, London, 1998, no.9
D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.102-103, no.45 (published and illustrated)

來源：

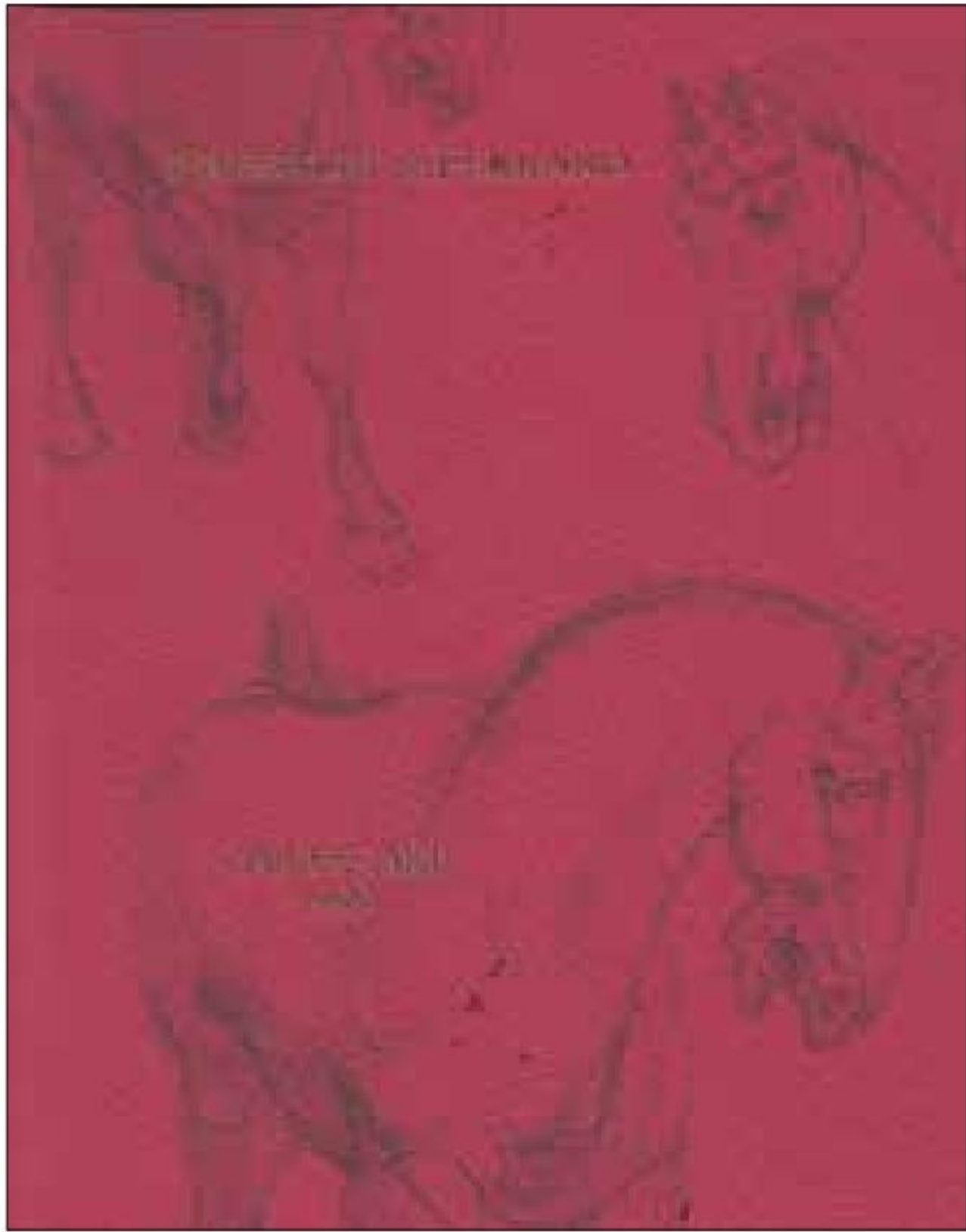
吳繼遠，香港，1998年
倫敦古董商Priestley & Ferraro Chinese Art
Emmanuel Christofides (1928-2020)，雅典和倫敦，於1999年6月16日在“國際陶瓷博覽會暨研討會”從上處獲得，The Park Lane酒店，皮卡迪利

展覽著錄：

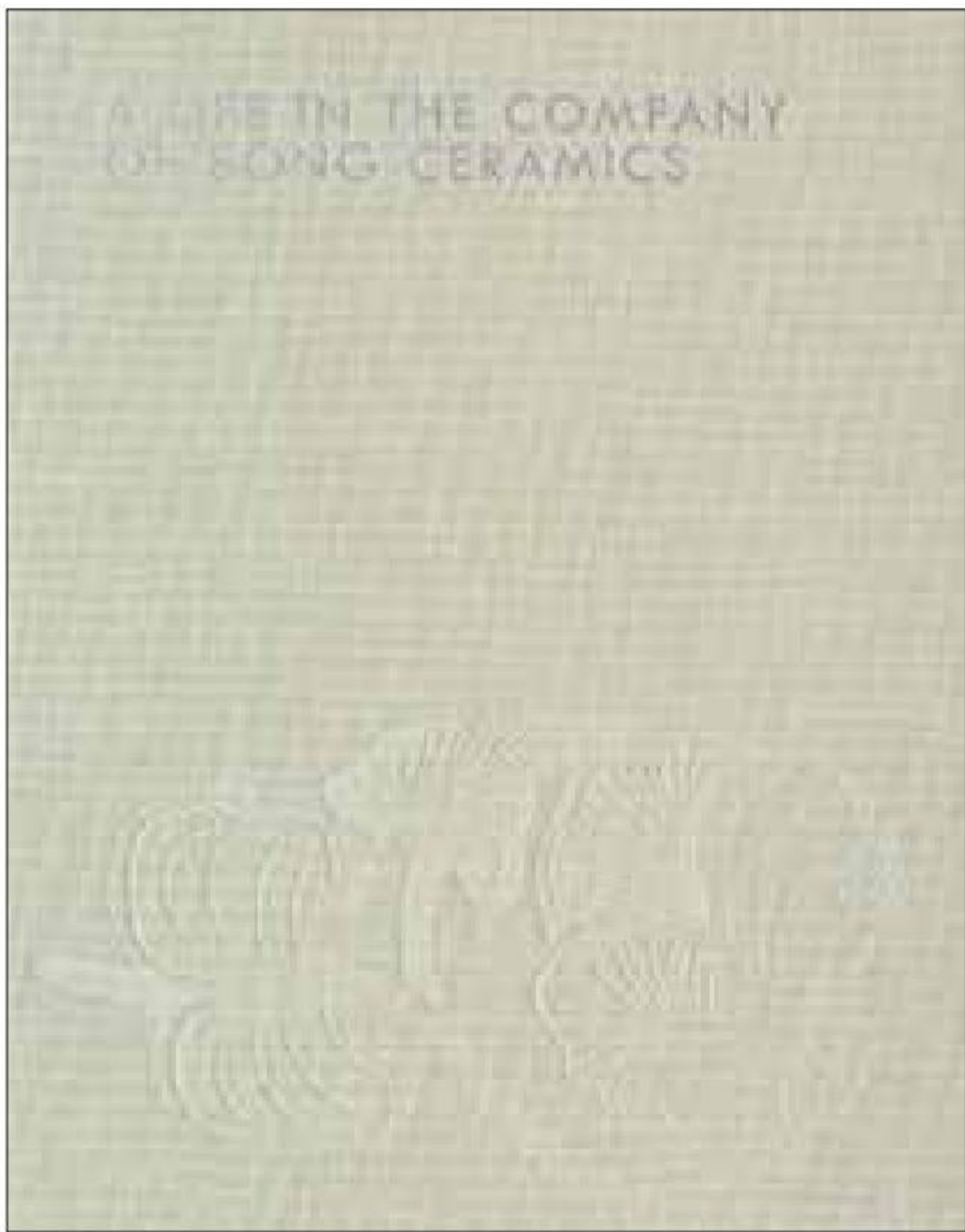
Priestley & Ferraro Chinese Art, 《Catalogue》，倫敦，1998年，編號9
D.Priestley和M.Flacks, 《A Life in the Company of Song Ceramics》，倫敦，2017年，第102-103頁，編號45（著錄插圖）

Black-glazed ceramics with circular, silvery markings, such as the present lot, are now commonly referred to in Chinese as *you di you* ('oil-spot glazes'), a term introduced to China in the 20th century from Japan. In Japan, such Chinese glazes have long been highly esteemed and are known as *yuteki temmoku* ('oil-spot *temmoku*'), a name documented as early as the first half of the 15th century. The original term used for these glazes during the Song and Jin dynasties has been lost to history, as contemporary connoisseurs and collectors failed to record it in their writings. It is possible, though not certain, that in the Song dynasty, the term 'partridge feather' may have been applied to a broader range of dark glazes than the russet-splashed types it specifically describes today. For a discussion on this, see R.D.Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown and Black-Glazed Ceramics, 400-1400*, Cambridge MA, 1996, p.149. See a related black-glazed bowl with oil-spots, Song dynasty, of similar diameter (21cm diam.), illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p.226, no.204.

See a related but smaller 'oil spot' black-glazed bowl, Northern Song/Jin dynasty, which was sold at Christie's Hong Kong, 4 April 2017, lot 26. Another black-glazed russet 'oil spot' bowl, Jin dynasty was sold at Christie's Hong Kong, 30 May 2022, lot 2840.



Priestley & Ferraro Chinese Art, London, 1998



A Life in the Company of Song Ceramics, 2017

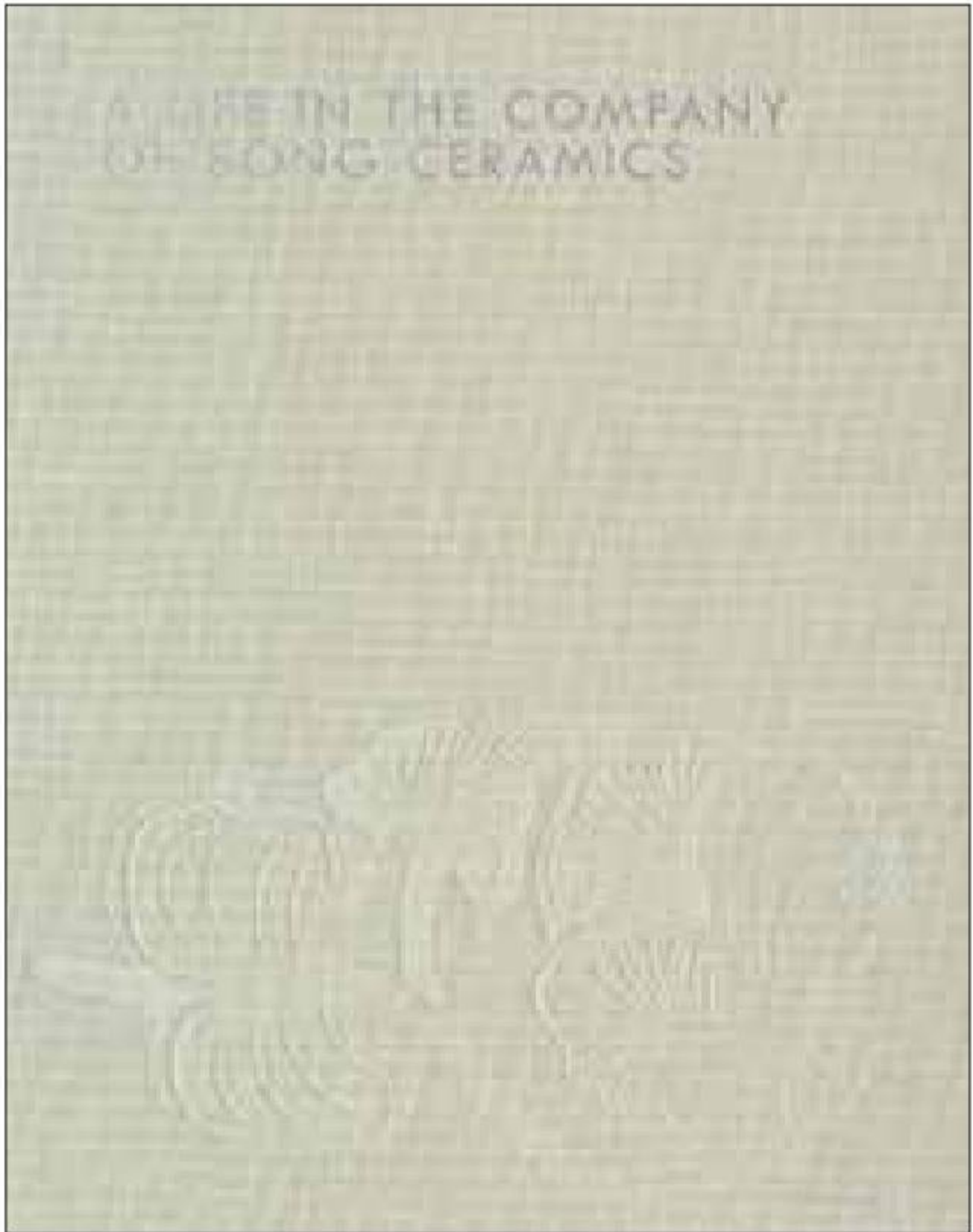


Underside





Image courtesy of the Palace Museum, Beijing



A Life in the Company of Song Ceramics, 2017

15
A LARGE JUNYAO PURPLE-SPLASHED BOWL
Jin/Yuan Dynasty
Sturdily potted with deeply rounded sides rising from a short narrow foot to a lipped rim, covered in a thickly bubbled milky sky-blue glaze thinning to a beige tone on the mouth rim, with purple streaks in the interior, the glaze falling unevenly above the foot ring, box.
21cm (8 1/4in) diam. (2).

£8,000 - 12,000
CNY73,000 - 110,000

金/元 鈞窯天藍釉紫斑碗

Provenance:
Sotheby's London, 8 June 1993, lot 32
Emmanuel Christofides (1928-2020), Athens and London

Published and Illustrated:
D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.60-61, no.24

來源：
倫敦蘇富比，1993年6月8日，拍品編號32
Emmanuel Christofides (1928-2020)，雅典和倫敦

著錄：
D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第60-61頁，編號24

A blue-glazed Jun bowl of similar size and shape in a cache discovered in 1963 at Huangzhuang, Yu county, Henan Province and now in the Henan Provincial Museum is illustrated in *Zhongguo taoci quanji (7) Song, shang*, Shanghai, 2000, p.184, pl.186. Another similar blue Jun bowl of slightly smaller size is illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection, Volume Three (II)*, London, 2006, p.460, no.1461; and another example, of slightly larger size, is illustrated in *Mayuyama, Seventy Years*, vol.1, Tokyo, 1976, p.135, no.397.

See also a related purple-splashed bowl, Song dynasty, (22cm diam.), which was sold at Sotheby's Hong Kong, 1 June 2023, lot 365.



Underside





Mr Alfred Clark (1873-1950)

Alfred Clark (1873–1950) was a New York-born collector who became a naturalised British subject in 1921 after marrying Ivy nee Sanders (1890-1976). A pioneer in sound reproduction and film, he produced the first moving picture films with plot and continuity at the Edison Laboratory in Orange, New Jersey, in 1895. In 1907, he founded the Musée de la Voix in the Archives of the National Opera, Paris. An active member of the Oriental Ceramic Society, Clark served on its Council almost continuously from 1934 to 1948. Together with his wife, he was a generous contributor to the Royal Academy's 1935–36 exhibition. In 1936, they donated a Song-dynasty stoneware dish to the Museum and continued to donate and sell Chinese and Japanese works in the 1970s, solidifying Clark's reputation as a significant patron of Asian art. See R.Davids & D.Jellinek, *Provenance: Collectors, Dealers and Scholars: Chinese Ceramics in Britain and America*, Oxford, 2011, pp.112-117.



Invoice

16

A JUNYAO LIGHT-BLUE-GLAZED BOWL

Northern Song/early Jin Dynasty
Finely potted with deep curving sides rising from a short straight foot to a gently everted rim, covered in a light blue glaze suffused with a faint craquelure falling slightly unevenly above the foot rim, box.
11.4cm (4 1/2in) diam. (2).

£80,000 - 120,000
CNY730,000 - 1,100,000

北宋/金初期 鈞窯天藍釉撇口小碗

Provenance:

Mr Alfred Clark (1873-1950) and Mrs Ivy Clark (1890-1976), collection label no.624
Spink & Son Ltd., London
Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 22 June 1977

Published and Exhibited:

Orangerie des Tuileries, *Arts de la Chine Ancienne*, Paris, 1937, no.529
Oriental Ceramic Society, *Sung Dynasty Wares: Chün and Brown Glazes*, London, 1952, no.72
Oriental Ceramic Society, *Ju and Kuan Wares: Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date*, London, 1952, no.18
Musée Cernuschi, *L' Art de la Chine des Song*, Paris, 1956, no.35
Oriental Ceramic Society, *The Arts of the Sung Dynasty*, London, 1960, no.47
D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.28-29, no.8 (published and illustrated)

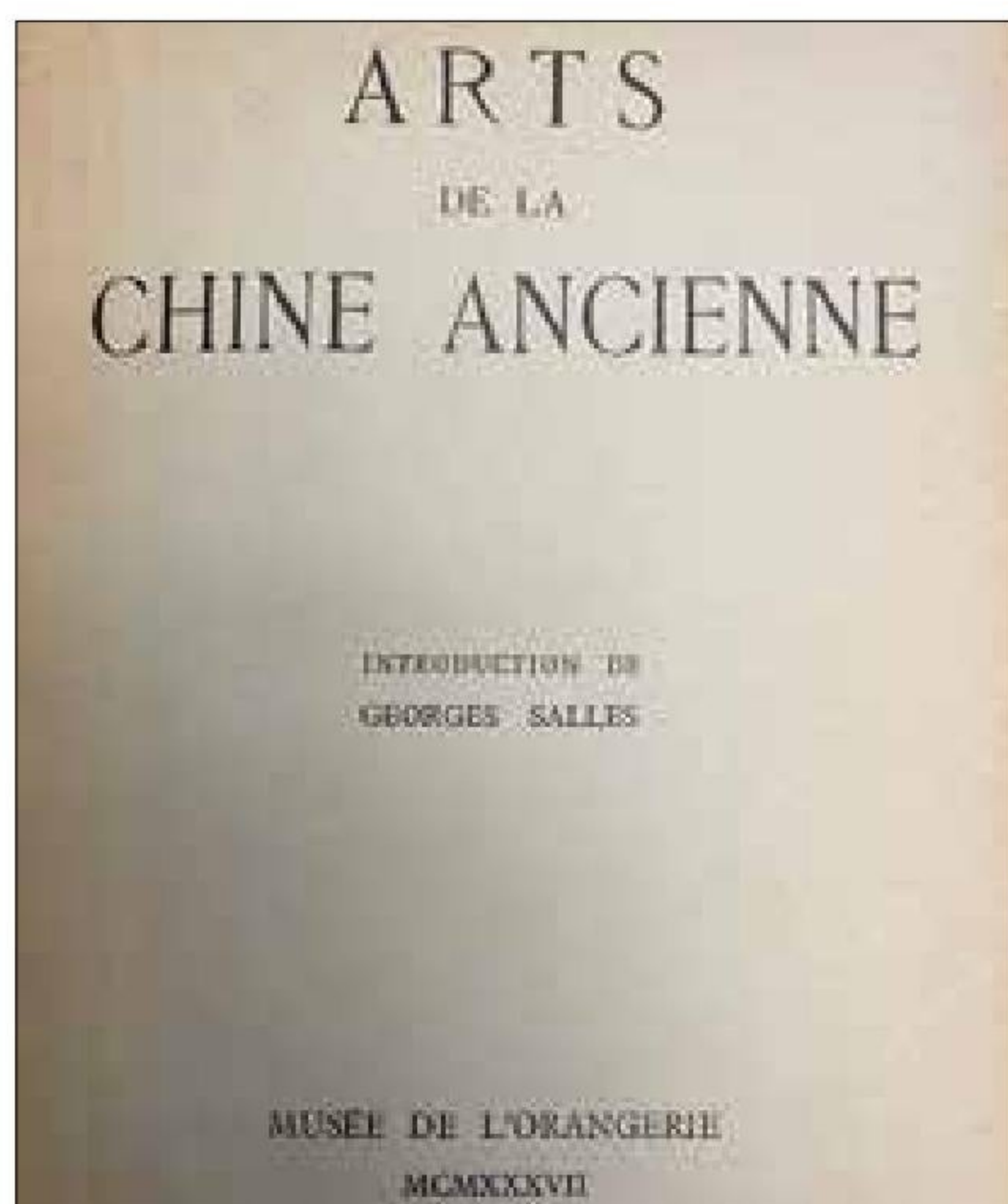
來源：

Alfred Clark先生 (1873-1950) 和Ivy Clark 夫人 (1890-1976)，藏品標籤編號624
倫敦古董商Spink & Son Ltd.
Emmanuel Christofides (1928-2020)，雅典和倫敦，於1977年6月22日從上處獲得

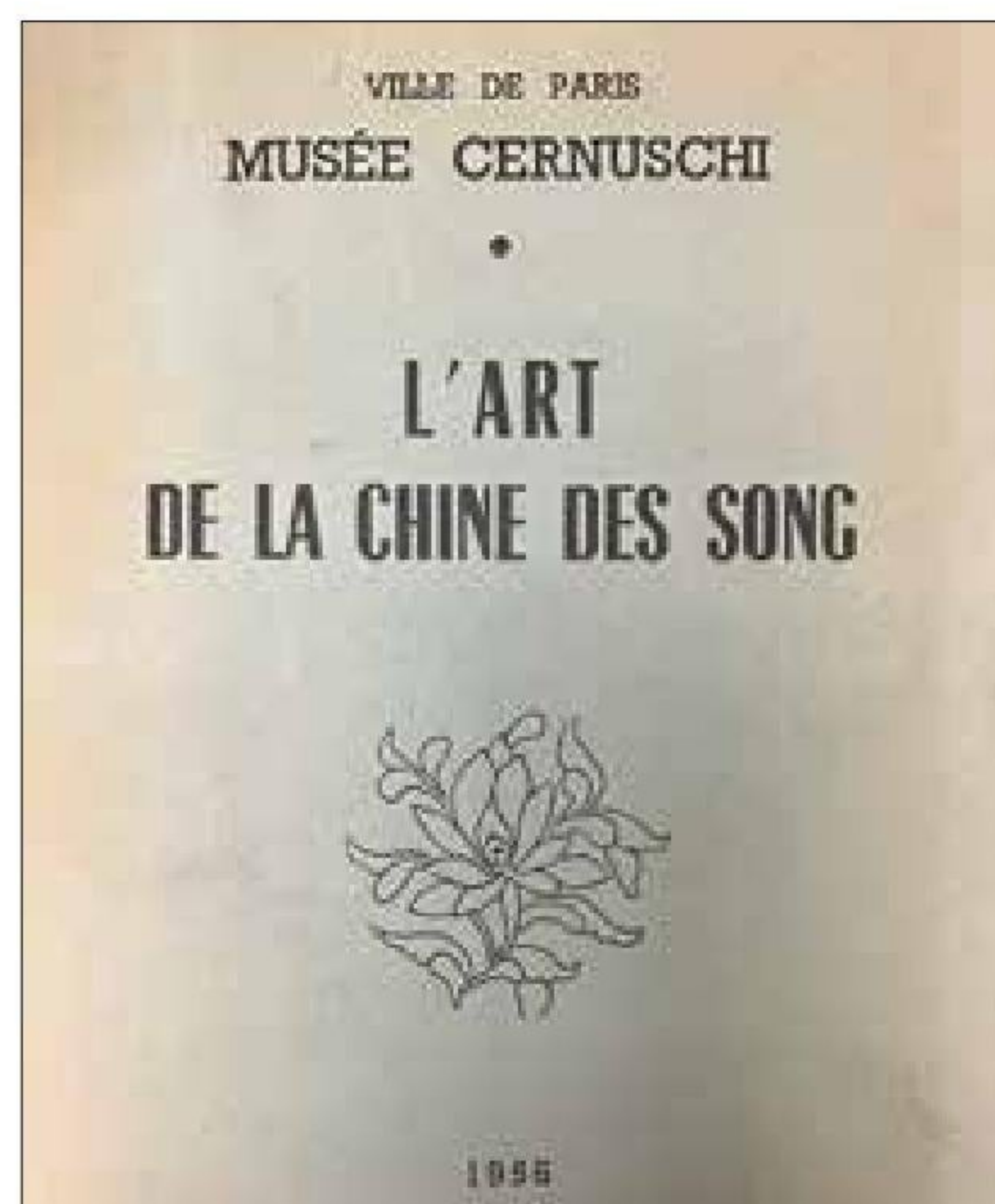
展覽著錄：

杜樂麗橘園，《Arts de la Chine Ancienne》，巴黎，1937年，編號529
東方陶瓷學會，《Sung Dynasty Wares: Chün and Brown Glazes》，倫敦，1952年，編號72
東方陶瓷學會，《Ju and Kuan Wares: Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date》，倫敦，1952年，編號18
亞洲藝術博物館，《L' Art de la Chine des Song》，巴黎，1956年，編號35
東方陶瓷學會，《The Arts of the Sung Dynasty》，倫敦，1960年，編號47
D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第28-29頁，編號8（著錄插圖）

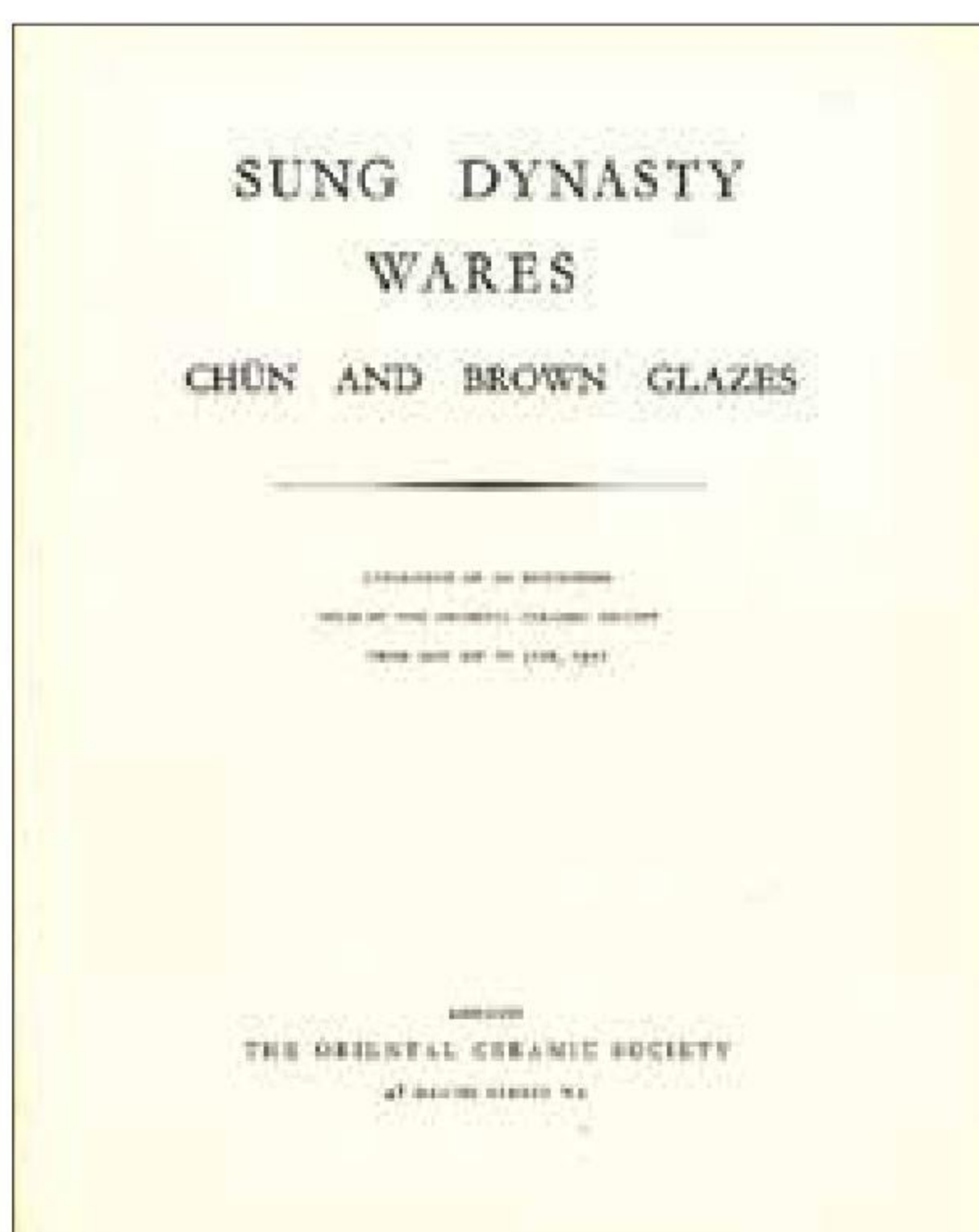




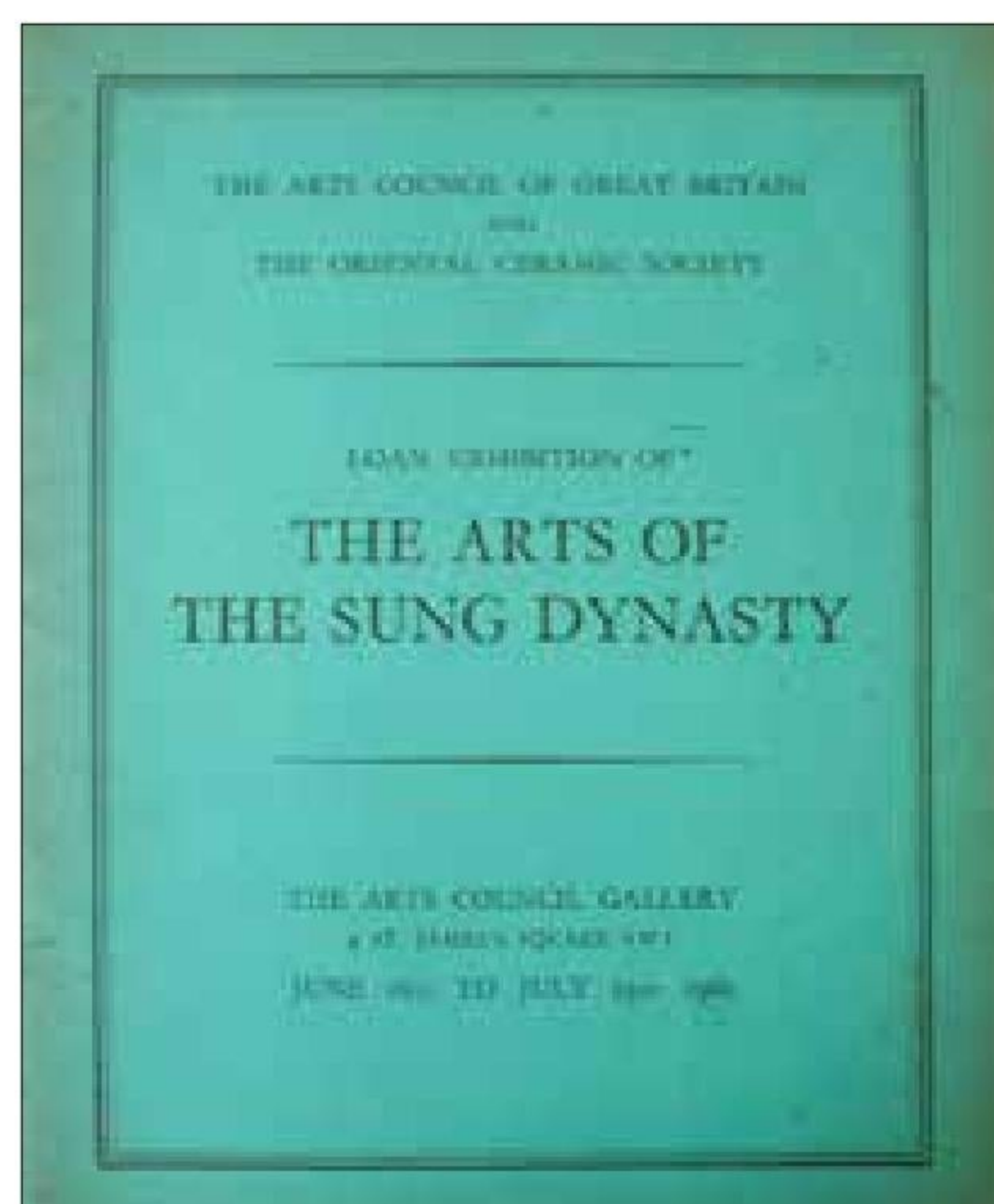
Orangerie des Tuileries, *Arts de la Chine Ancienne*, Paris, 1937



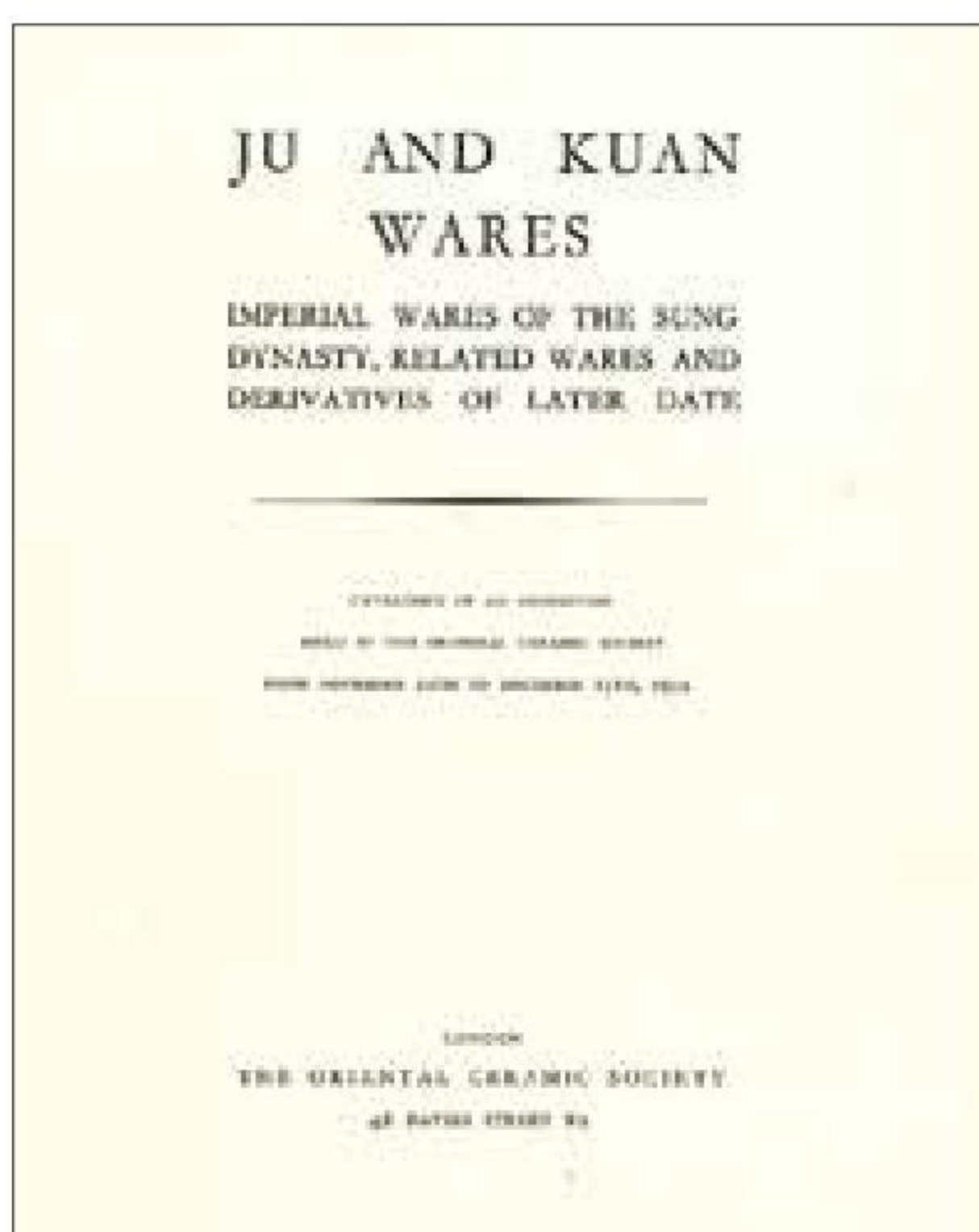
Musée Cernuschi, *L'Art de la Chine des Song*, Paris, 1956



Oriental Ceramic Society, *Sung Dynasty Wares: Chün and Brown Glazes*, London, 1952



Oriental Ceramic Society, *The Arts of the Sung Dynasty*, London, 1960



Oriental Ceramic Society, *Ju and Kuan Wares: Imperial Wares of the Sung Dynasty, Related Wares and Derivatives of Later Date*, London, 1952



A Life in the Company of Song Ceramics, London, 2017





The shape of this bowl is rare, distinguished by its gently everted rim that rises elegantly from a short foot. While Jun wares are celebrated for their opalescent glazes and subtle variations in form, this particular profile deviates from the more commonly seen deep or conical bowls. The delicately flared rim lends an air of refinement and suggests a level of precision in potting that sets it apart from standard utilitarian forms.

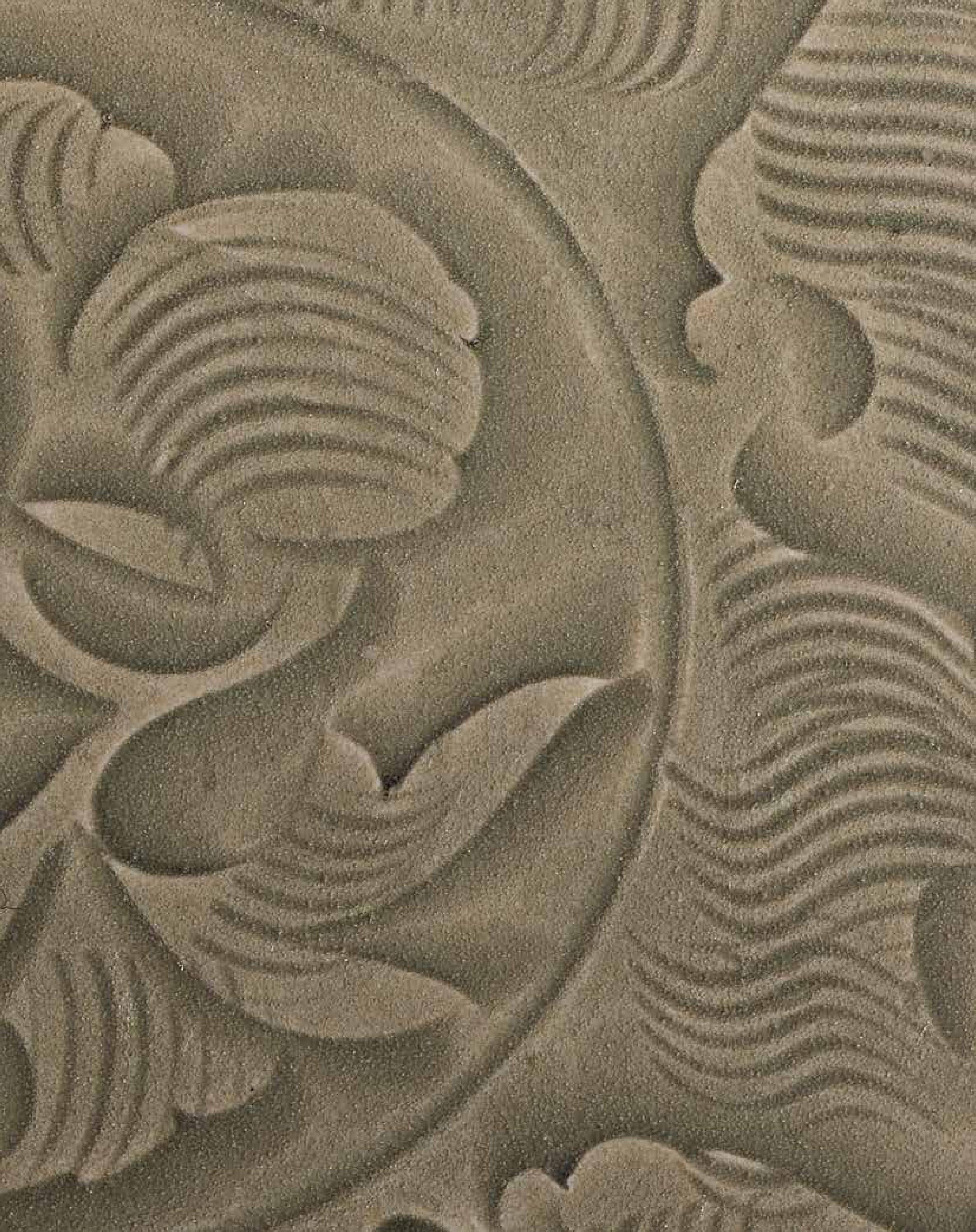
Counted among the esteemed 'Five Classic Wares' of the Song dynasty, Jun wares are celebrated for their enchanting predominantly blue glazes. What sets this vivid blue apart is that it was not achieved through the use of pigments but rather through an optical phenomenon: minute glassy particles suspended in the glaze scatter blue light, creating its luminous and mesmerising hue. This innovative glazing technique exemplifies the Song potters' sophisticated understanding of materials and their dedication to subtle yet profound beauty.

Unlike other Song dynasty wares, Jun ceramics utilised a dense yet slightly porous clay body that complemented their simple, robust forms. This material quality allowed artisans to focus on unadorned yet elegant shapes, perfectly demonstrated by this exquisite example. The present lot embodies the tactile allure and refined aesthetics that have captivated scholars and collectors for centuries. Its impressive provenance, further evidenced by the array of collector's labels affixed to it, attests to its enduring appeal and its cherished place in the history of Chinese ceramics.

Compare with a related but larger Junyao bowl, Northern Song dynasty, (20.3cm diam.) of similar form with an everted rim, from the collection of Rolf Cunliffe, 2nd Baron Cunliffe of Headley (1899–1963). It was later sold at Bonhams London, 11 November 2002, lot 26, and illustrated in *Collectors, Curators: Connoisseurs: A Century of the Oriental Ceramic Society 1921–2021*, London, 2021, p.177, no.54.





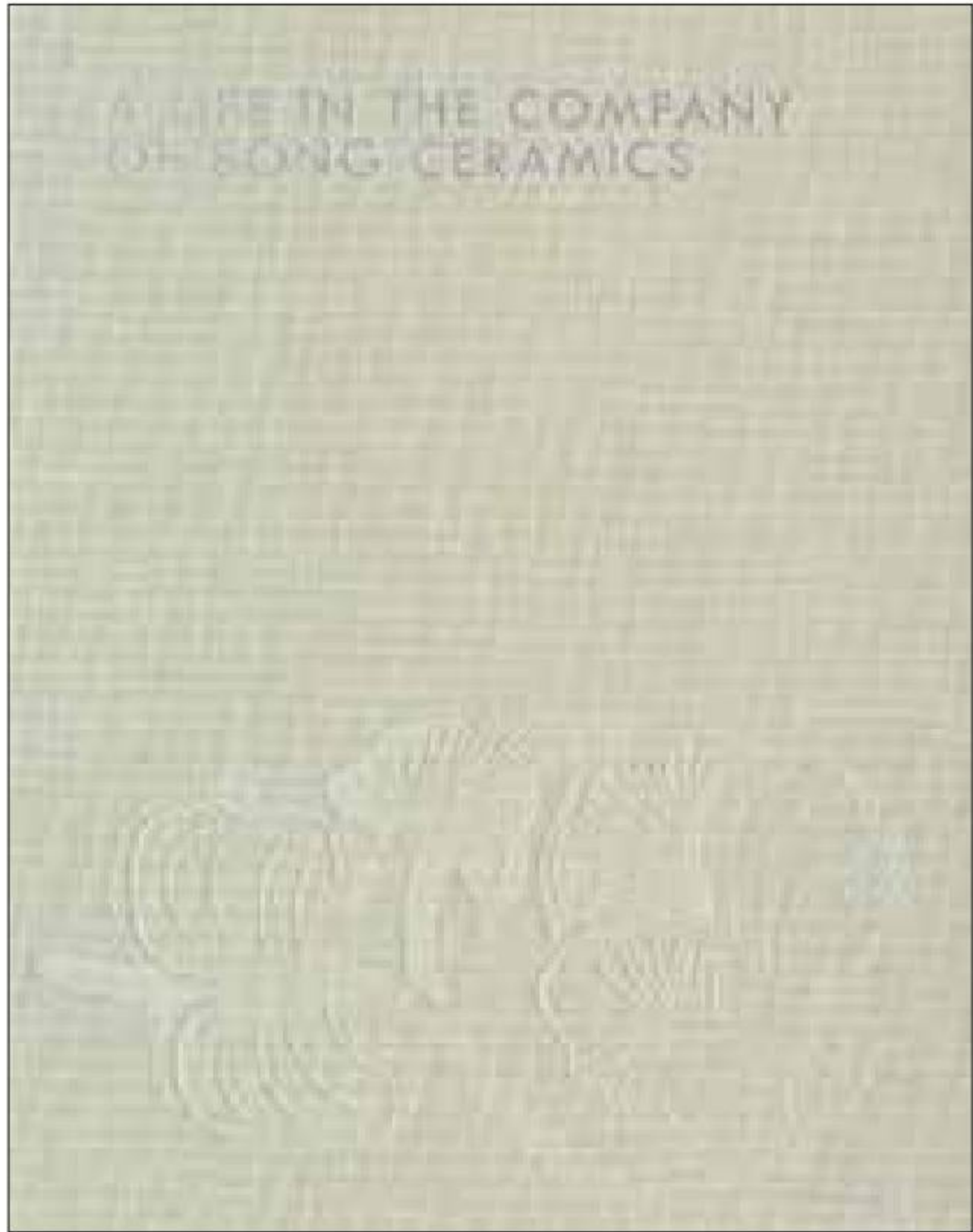




Spink & Son Ltd., London, circa 1960s



Invoice



A Life in the Company of Song Ceramics, 2017

17
A YAOZHOU CELADON-GLAZED CARVED ‘WAVE-PATTERN’ DISH

Northern Song/early Jin Dynasty
 Deftly potted with a wide, low well and flat indented rim, with a recessed ‘button’ base, expertly carved in the well with a flower head, surrounded by a broad band of rolling waves, covered in a lustrous olive-green glaze, pooling to a darker tone in the recesses of the carving, box.
 15.1cm (6in) diam. (2).

£30,000 - 50,000
CNY270,000 - 460,000

北宋/金早期 耀州窯青釉刻海水花卉紋盤

Provenance:
 Spink & Son Ltd., London
 Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 28 July 1988

Published and Illustrated:
 D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.46-47, no.17

來源：
 倫敦古董商Spink & Son Ltd.
 Emmanuel Christofides (1928-2020)，雅典和倫敦，於1988年7月28日從上獲得

著錄：
 D.Priestley和 M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第46-47頁，編號17

An early Yaozhou celadon bowl of comparable form, decorated using the same technique and featuring a closely related pattern on the petal-lobed, flaring sides and broad interior base, is illustrated in *Wudai Huangpu yaozhi*, Beijing, 1997, pl.45-2. Detailed line drawings of the piece can be found on p.99, fig.54-4.

For further comparison, see another Yaozhou celadon bowl with rounded sides, excavated in 1991 at the Yaozhou kiln site at Huangpu in Tongchuan, Shaanxi. This piece, now in the Yaozhou Ware Museum, is illustrated in *The Masterpieces of Yaozhou Ware at The Museum of Oriental Ceramics*, Osaka, 1997, p.101, no.134. Additionally, another Yaozhou celadon bowl with similar decoration, also unearthed in 1991 at the Huangpu kiln site and in the Yaozhou Ware Museum, is illustrated in *Zhongguo chutu ciqi quanji*, vol.15, Beijing, 2008, p.101, no.101. Compare with a related bowl with lotus design in the centre surrounded by waves, Northern Song/Jin dynasty, illustrated in *Marvels of Celadon: The Shang Shan Tang Collection of Yaozhou Wares*, Hong Kong, 2019, pp.218-219, no.57.



Underside





Eskenazi Ltd., Clifford Street, London



Invoice

18
A DINGYAO DARK-BROWN-GLAZED MALLOW-SHAPED DISH
Northern Song Dynasty
Elegantly potted with thin walls and ‘bent-waist’ rising from a short tapering foot to gently everted rim divided into six lobes resembling a flower, covered in mottled dark-chocolate brown glaze, pooling to a dark aubergine-purple in the recessed areas, thinning to a light caramel on the mouth rim, box.
19.2cm (7 5/8in) diam. (2).

£40,000 - 60,000
CNY360,000 - 550,000

北宋 定窯醬釉葵瓣口盤

Provenance:
Eskenazi Ltd., London
Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 23 November 1998

Published and Illustrated:
D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.98-99, no.43

來源:
倫敦古董商埃斯卡納齊
Emmanuel Christofides (1928-2020), 雅典和倫敦, 於1998年11月23日從上處獲得

著錄:
D.Priestley和M.Flacks, 《A Life in the Company of Song Ceramics》, 倫敦, 2017年, 第98-99頁, 編號43





Image courtesy of the Palace Museum, Beijing.

The present lot exemplifies a rare and highly prized variation of Dingyao ware, distinguished by its deep brown glaze. This glaze, like that found on a similar dark-brown-glazed Dingyao foliate rim dish in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (I)*, Hong Kong, 1996, p.96, no.87, is a high-fired glaze where iron serves as the primary colouring agent, with ferric and ferrous oxides exceeding 5% in total content. While most Dingyao ceramics are celebrated for their ivory-white glaze, a small number were produced in striking alternative colours, including black, brown, and green.

The Ming dynasty connoisseur Cao Zhao (曹昭), in his seminal text *Important Discussions about Assessing Antiques* (*Gegu yaolun* 格古要論), observed that:

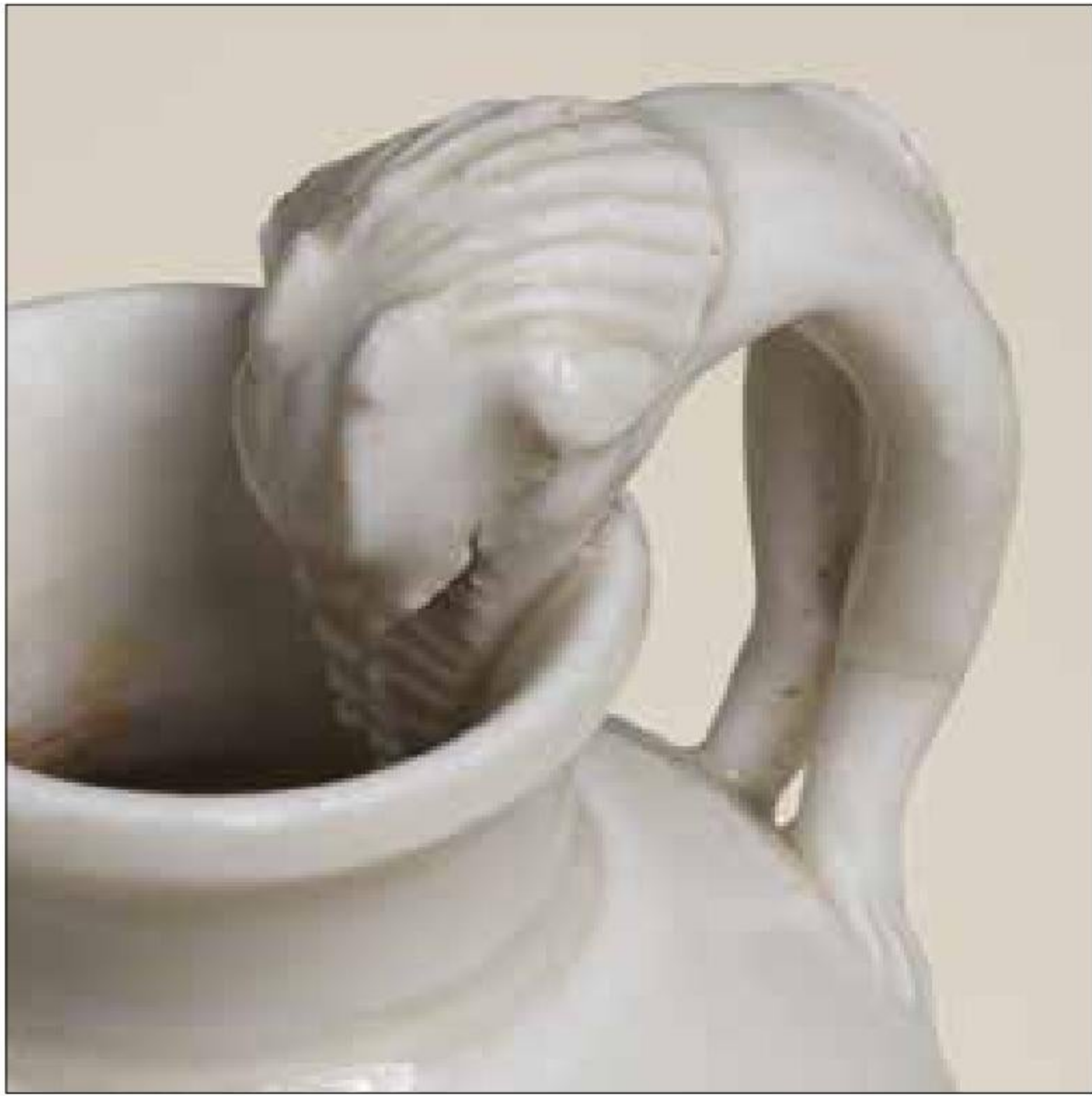
有紫定色紫，有黑定色黑如漆，土具白，其價高于白定

Ding ware comes in a purple variation, known as Zi Ding, and a black variation, known as Hei Ding, which is as dark as lacquer. Both have white clay, and their value surpasses that of white Ding ware.

Similarly, the scholar Rose Kerr notes that ‘The very best dark-glazed type has a glossy, deep-black glaze that resembles lacquer, while another valued style is known as purple Ding because of its aubergine-brown glaze,’ as exemplified in the present piece. See R.Kerr, *Song Dynasty Ceramics*, London, 2004, p.47.

See a related rare brown-splashed black-glazed Ding bowl of mallow shape, Northern Song dynasty, formerly in the collection of Mr and Mrs Alfred Clark, exhibited in *Arts de la Chine Ancienne*, Musée de l’Orangerie des Tuileries, Paris, 1937, no.665 (together with Lot 16 in this sale), which was later sold at Sotheby’s Hong Kong, 2 October 2017, lot 4.





Detail of Lot 19

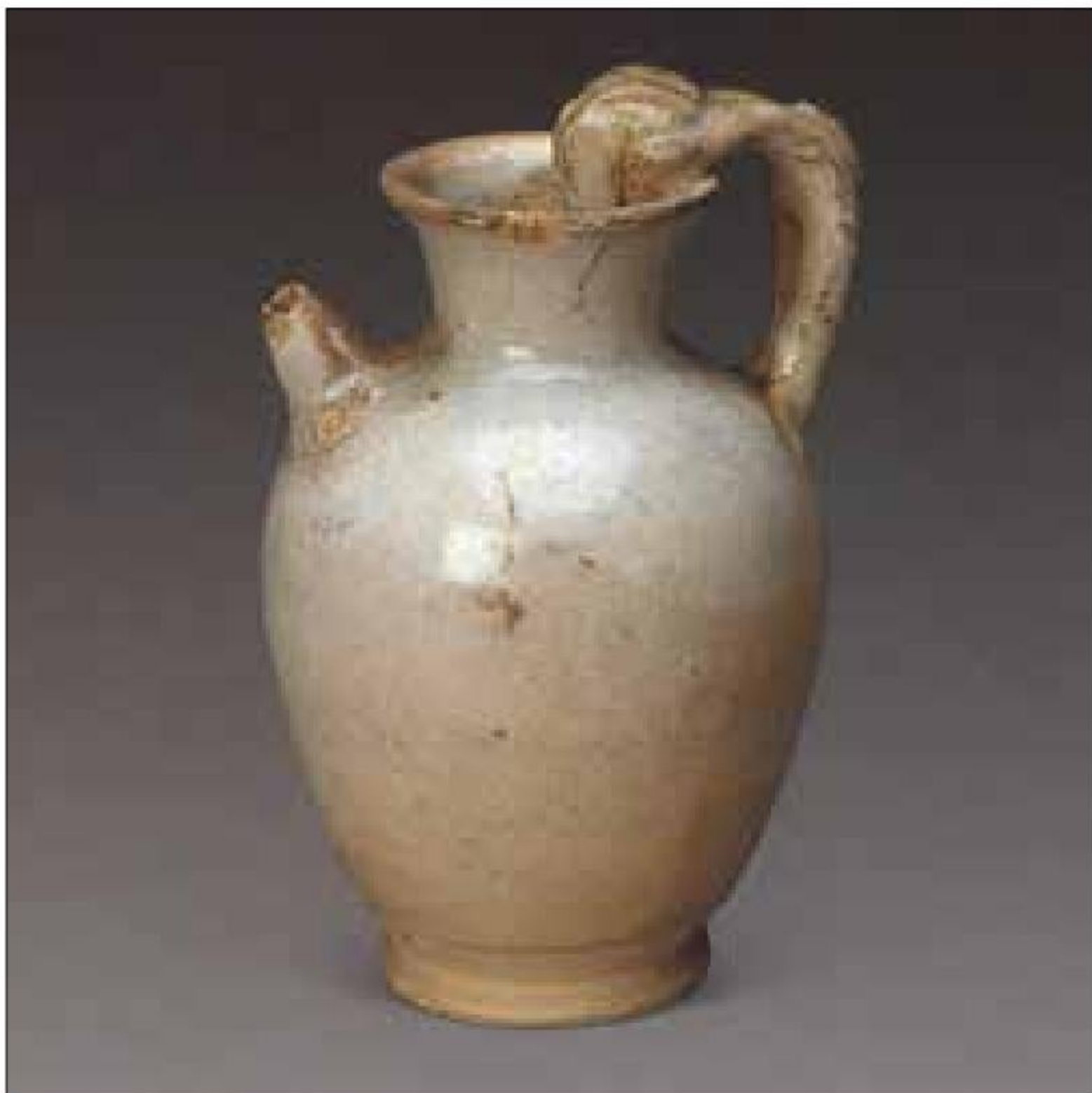
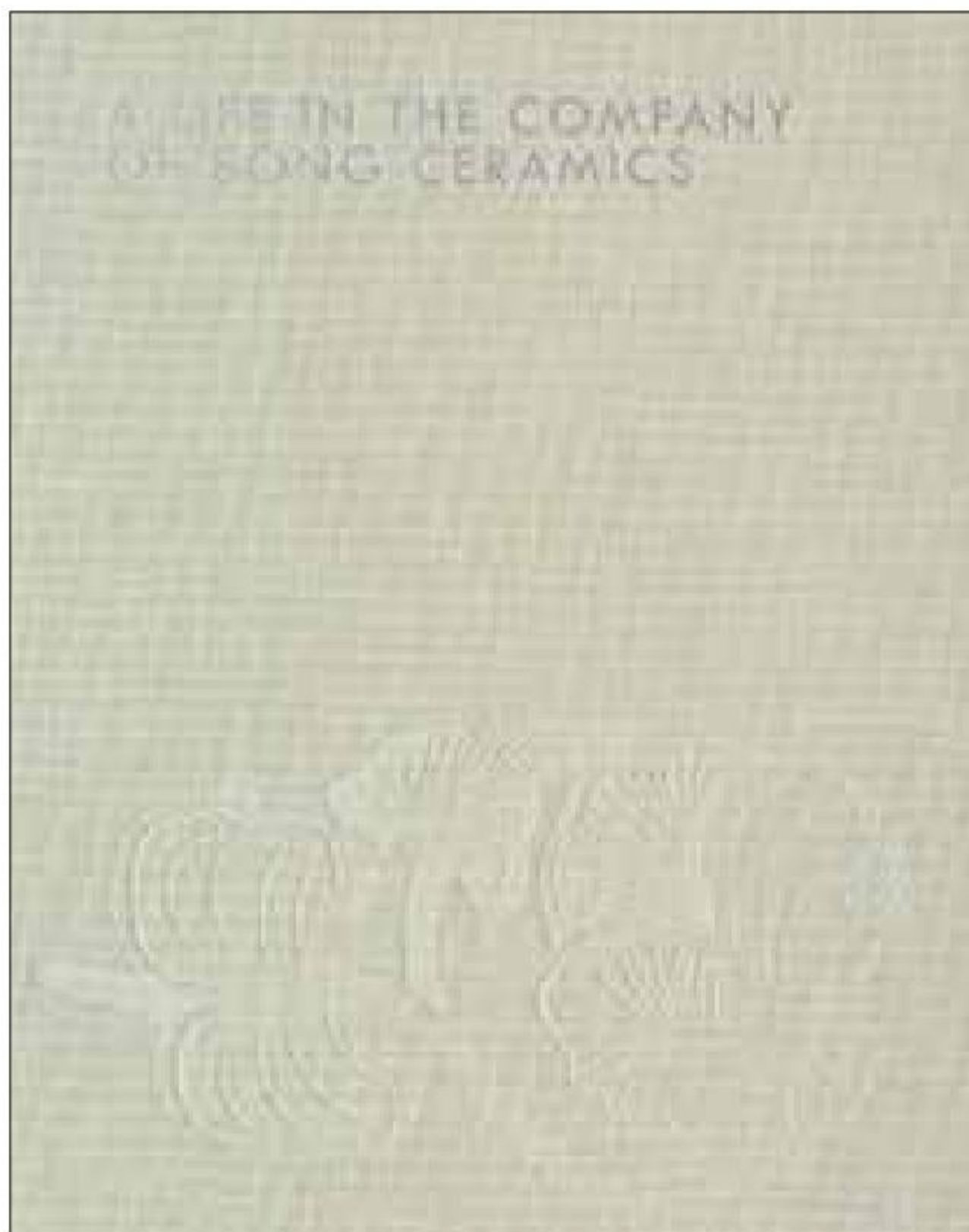


Image courtesy of the Palace Museum, Beijing



A Life in the Company of Song Ceramics, 2017

19

A SMALL XINGYAO WHITE-GLAZED LION-HANDLED EWER

Late Tang Dynasty

Elegantly modelled with a slender ovoid body surmounted by a waisted cylindrical neck with lipped rim, applied with a short spout to one side of the shoulder and a lion-shaped handle to the other side of the rim leaping into the interior, all under a creamy-white glaze falling unevenly above the foot to reveal the buff stoneware body, box. 8cm (3 1/8in) high. (2).

£8,000 - 12,000

CNY73,000 - 110,000

晚唐 邢窯白釉獅把執壺

Provenance:

Tony Omura, Hong Kong, 1994

Priestley & Ferraro Chinese Art, London

Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 9 December 1996

Published, illustrated and Exhibited:

Priestley & Ferraro Chinese Art, TEFAF Basel, 1995 (exhibited)

D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.80-81, no.34 (published and illustrated)

來源：

大村俊，香港，1994年

倫敦古董商Priestley & Ferraro Chinese Art

Emmanuel Christofides (1928-2020)，雅典和倫敦，於1996年12月9日從上處獲得

展覽著錄：

Priestley & Ferraro Chinese Art, TEFAF Basel, 1995年（展覽）

D.Priestley和M.Flacks, 《A Life in the Company of Song Ceramics》, 倫敦, 2017年, 第80-81頁, 編號34（著錄插圖）

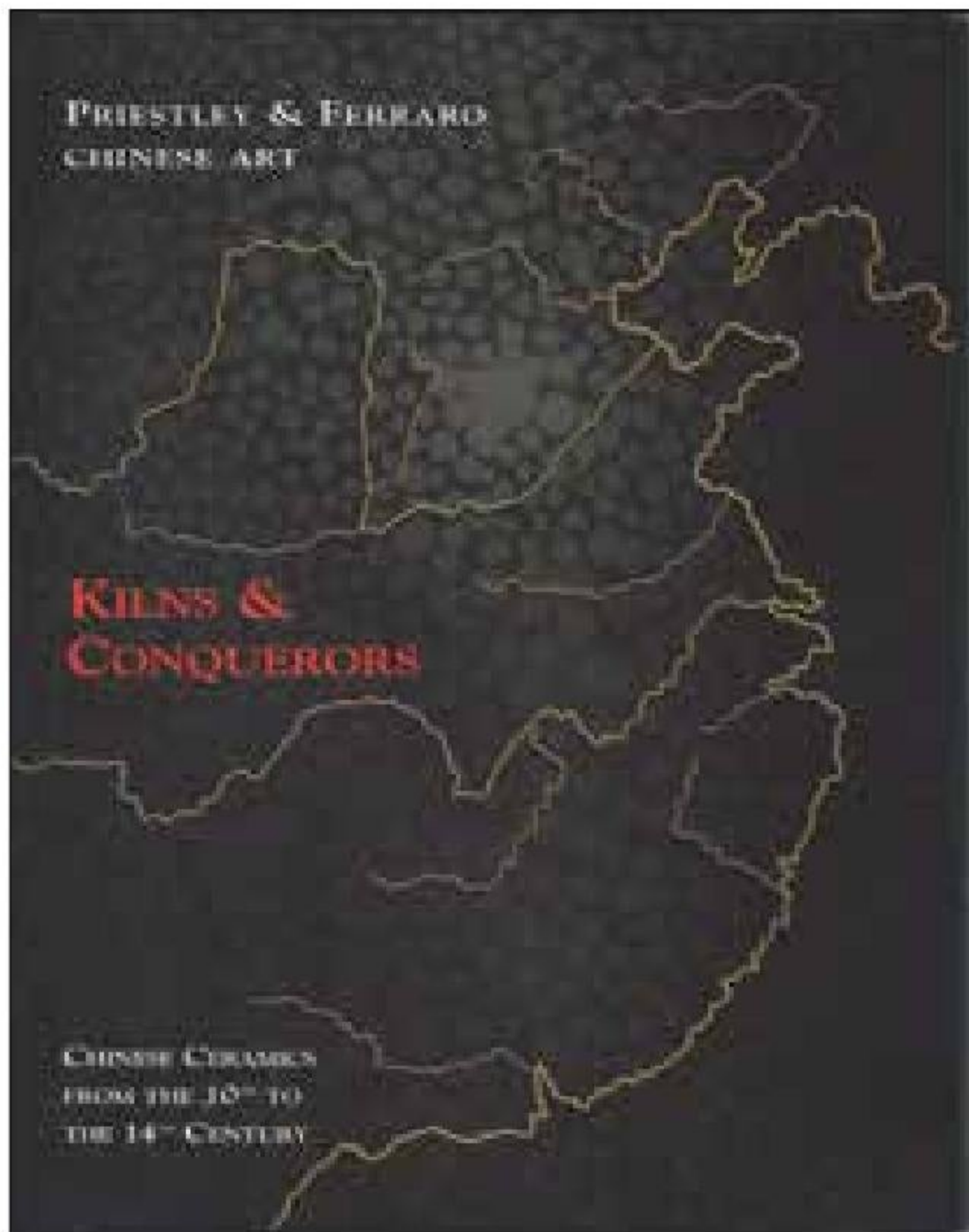
Compare with a similar Xingyao lion-handled ewer, Tang dynasty, illustrated by B.Gyllensvärd in *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1965, p.100, no.289. Another related white-glazed ewer, 9th century, late Tang dynasty, formerly in the Eumorfopoulos collection, now in the Victoria and Albert Museum, London, of similar form modelled with a similar lion handle, is illustrated by S.Pierson, *Chinese Ceramics*, London, 2009, p.19, no.18.

See a similar lion-handled Xingyao ewer, 10th century, which was sold at Sotheby's London, 9 November 2018, lot 249.

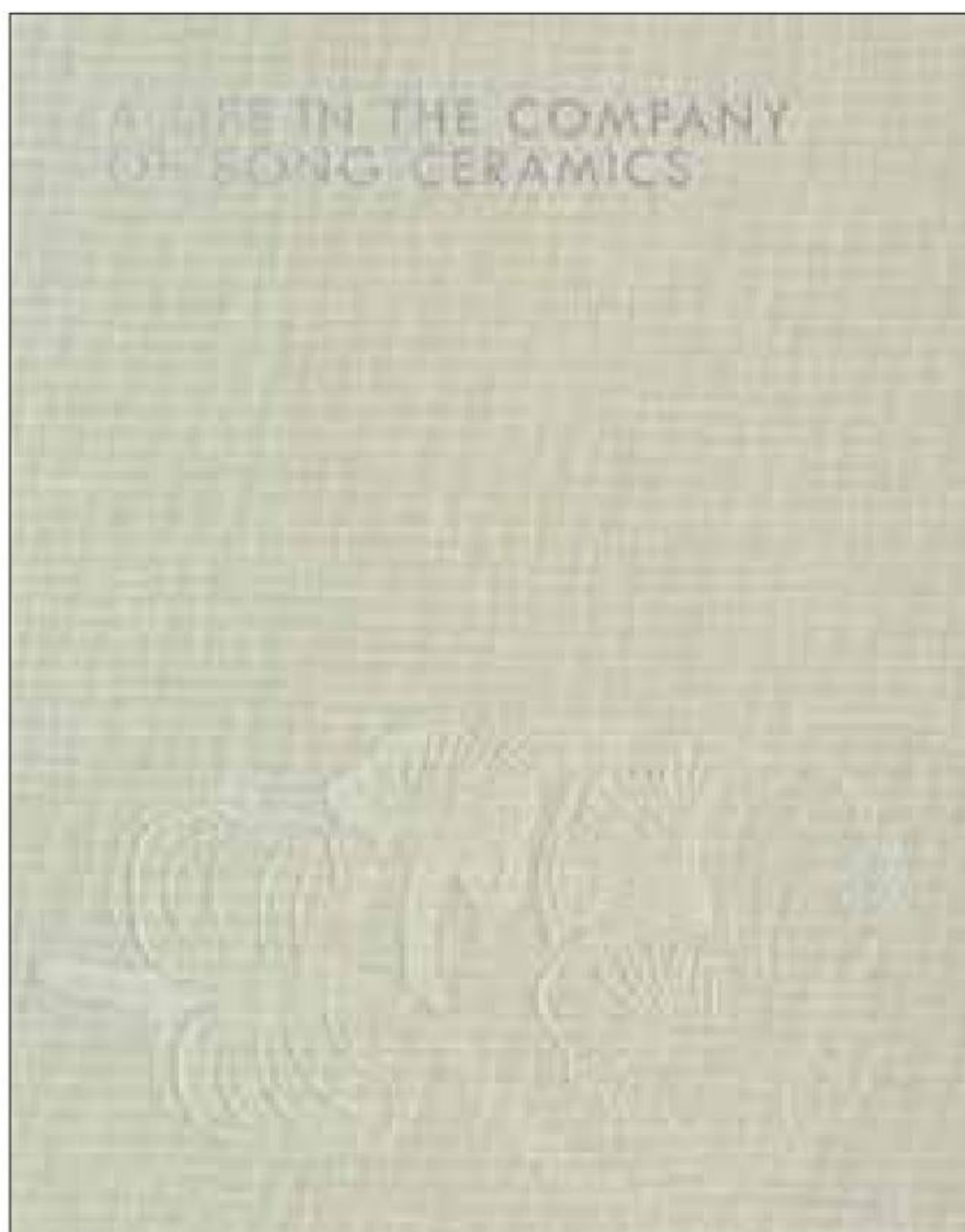


Underside





Priestley & Ferraro Chinese Art, *Kilns & Conquerors. Chinese Ceramics from the 10th to the 14th Century*, London, 2001



A Life in the Company of Song Ceramics, 2017

20

A DINGYAO CARVED PEONY-PATTERN JAR

Incised Guan character, early Northern Song Dynasty

The straight tapering sides crisply carved with peonies and finely veined foliage, with sloping shoulder surmounted by a wide cylindrical neck and lipped rim, covered in a clear ivory-coloured glaze pooling around the shoulder and the foot to a yellowish-tone, the base partially glazed with a broad foot rim and incised *Guan* character, box.

10.7cm (4 1/4in) high. (2).

£60,000 - 80,000

CNY550,000 - 730,000

北宋早期 定窯白釉刻牡丹紋罐
「官」款

Provenance:

Priestley & Ferraro Chinese Art, London

Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 13 November 2001

Published, Illustrated and Exhibited:

Priestley & Ferraro Chinese Art, *Kilns & Conquerors. Chinese Ceramics from the 10th to the 14th Century*, London, 2001, no.3

D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.114-115, no.51 (published and illustrated)

來源：

倫敦古董商Priestley & Ferraro Chinese Art

Emmanuel Christofides (1928-2020)，雅典和倫敦，於2001年11月13日從上處獲得

展覽著錄：

Priestley & Ferraro Chinese Art, 《Kilns & Conquerors. Chinese Ceramics from the 10th to the 14th Century》，倫敦，2001年，編號3
D.Priestley和M.Flacks, 《A Life in the Company of Song Ceramics》，倫敦，2017年，第114-115頁，編號51（著錄插圖）





Image courtesy of the Metropolitan Museum of Art, New York



Lot 20 (underside)

This extraordinary jar is extremely rare, for its rare form and striking deep-relief carving. It was created in a time when Ding kiln artisans were pushing the boundaries of traditional ceramics. Moving away from the plain white-glazed vessels popular since the Tang dynasty, potters began creating more elaborate shapes and intricate decorations to meet the evolving tastes of their clientele. The most renowned example of carved Dingyao is the dragon-spouted *kundika* from the Jinzhongyuan Temple Pagoda, unearthed in 1969, illustrated by M. Medley, *The Chinese Potter*, Oxford, 1976, p.107, fig.71.

The Song Court was one of the Ding kilns' most prestigious patrons, and the large, hastily inscribed *guan* (官 'official') mark on the base of this jar suggests it was crafted for Imperial use. Inspired by the deep-relief carving techniques already employed on Yaozhou and Cizhou wares, the Ding potters embraced this style, adapting it to their own aesthetic. The jar's near-cylindrical shape was likely chosen to emphasise the bold peony blossoms and flowing foliage carved into its surface.

The earlier excavation of the Jingzhi Temple Pagoda also yielded a range of early Dingyao wares, including several marked on the base with the character 'guan'. These early Ding wares from Jingzhi share several technical features with the present jar. These include a precisely carved groove at the shoulder, defining the transition between planes — similar to the *kundika* illustrated in *Treasures from the Underground Palaces*, Tokyo, 1997, no.57; and the pooling of glaze that oxidizes to a yellowish tone, as seen on the box, illustrated in *Ibid.*, no.66.

See a related celadon glazed jar carved with floral designs, Northern Song dynasty, in The Metropolitan Museum of Art, New York, illustrated by S.G. Valenstein, *A Handbook of Chinese Ceramics*, New York, 1989, p.85, fig.75.

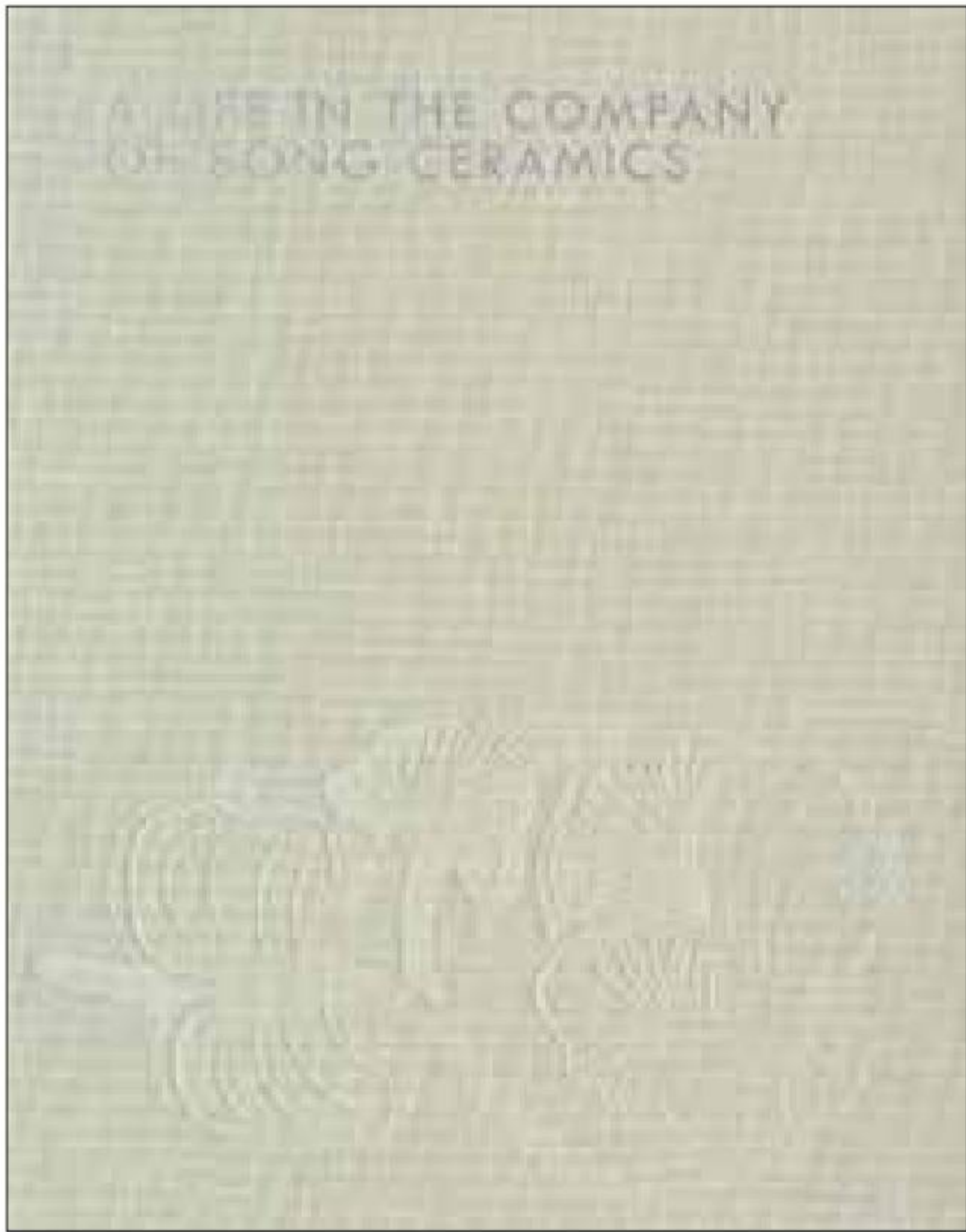




Image courtesy of the Palace Museum, Beijing



Invoice



A Life in the Company of Song Ceramics, 2017

21
A WHITE-WARE DEEP CUP

Sui Dynasty
Sturdily potted with deep curving sides tapering outwards slightly, supported on a spreading foot, covered in a translucent ivory glaze falling unevenly above the foot revealing the white biscuit body, box. 7.2cm (2 7/8in) high. (2).

£20,000 - 30,000
CNY180,000 - 270,000

隋 白釉杯

Provenance:
Spink & Son Ltd., London
Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 27 January 1997

Published and Illustrated:
D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.84-85, no.36

來源：
倫敦古董商Spink & Son Ltd.
Emmanuel Christofides (1928-2020)，雅典和倫敦，於1997年1月27日從上處獲得

著錄：
D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第84-85頁，編號36

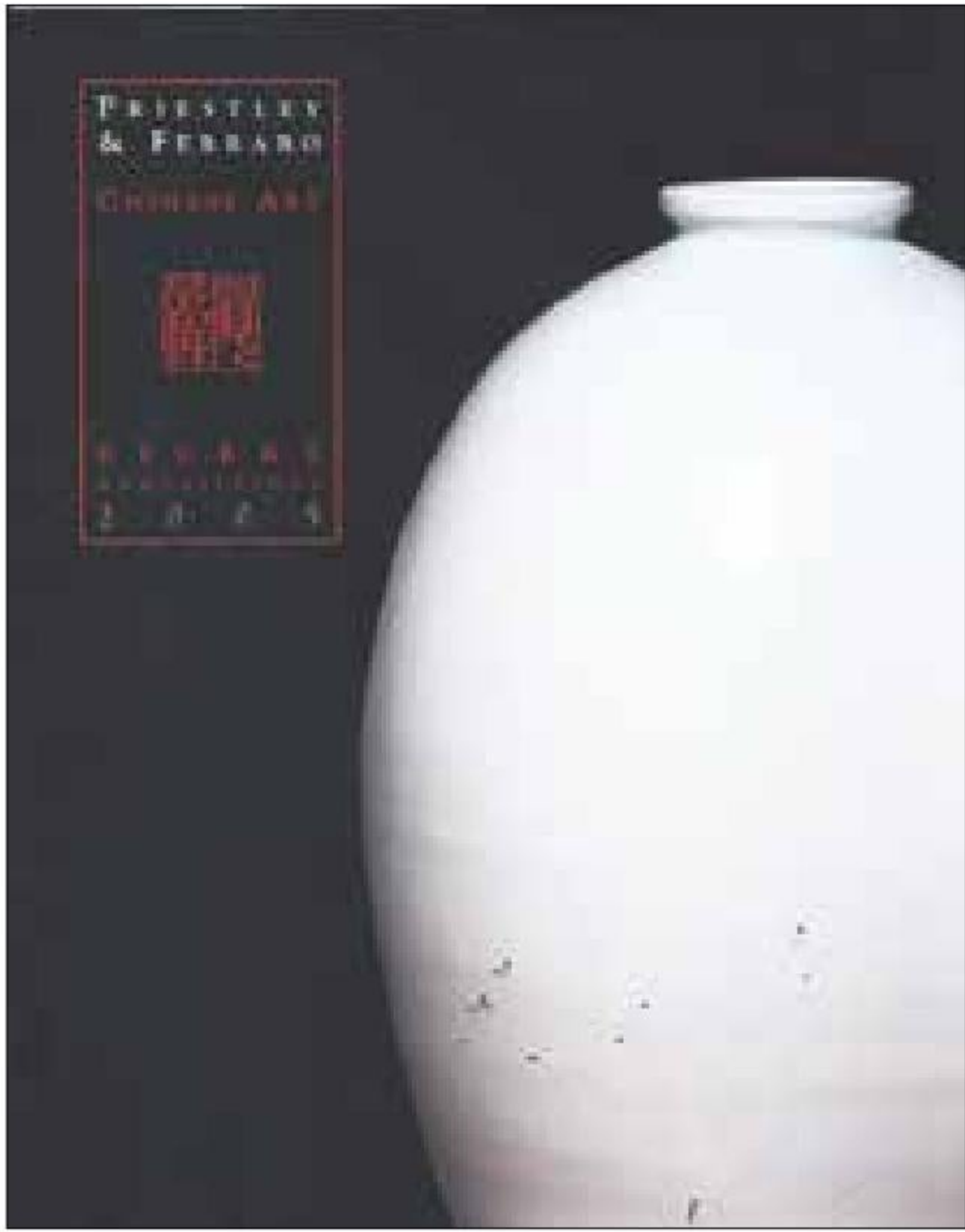
Compare with another white-glazed cup, Sui dynasty, illustrated in *Compendium of Collections in the Palace Museum: Ceramics*, vol.4, Beijing, 2013, p.124, no.78. See also a very similar white-glazed cup, Tang dynasty, illustrated in *Compendium of Collections in the Palace Museum: Ceramics*, vol.5, Beijing, 2013, p.40, no.222. Another similar white stoneware cup, early Tang dynasty, is illustrated by B.Gyllensvard, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p.99, no.285.

Compare with a similar but larger (11.8cm diam.) white-glazed cup, Sui dynasty, which was sold at Christie's Hong Kong, 30 November 2023, lot 2869.

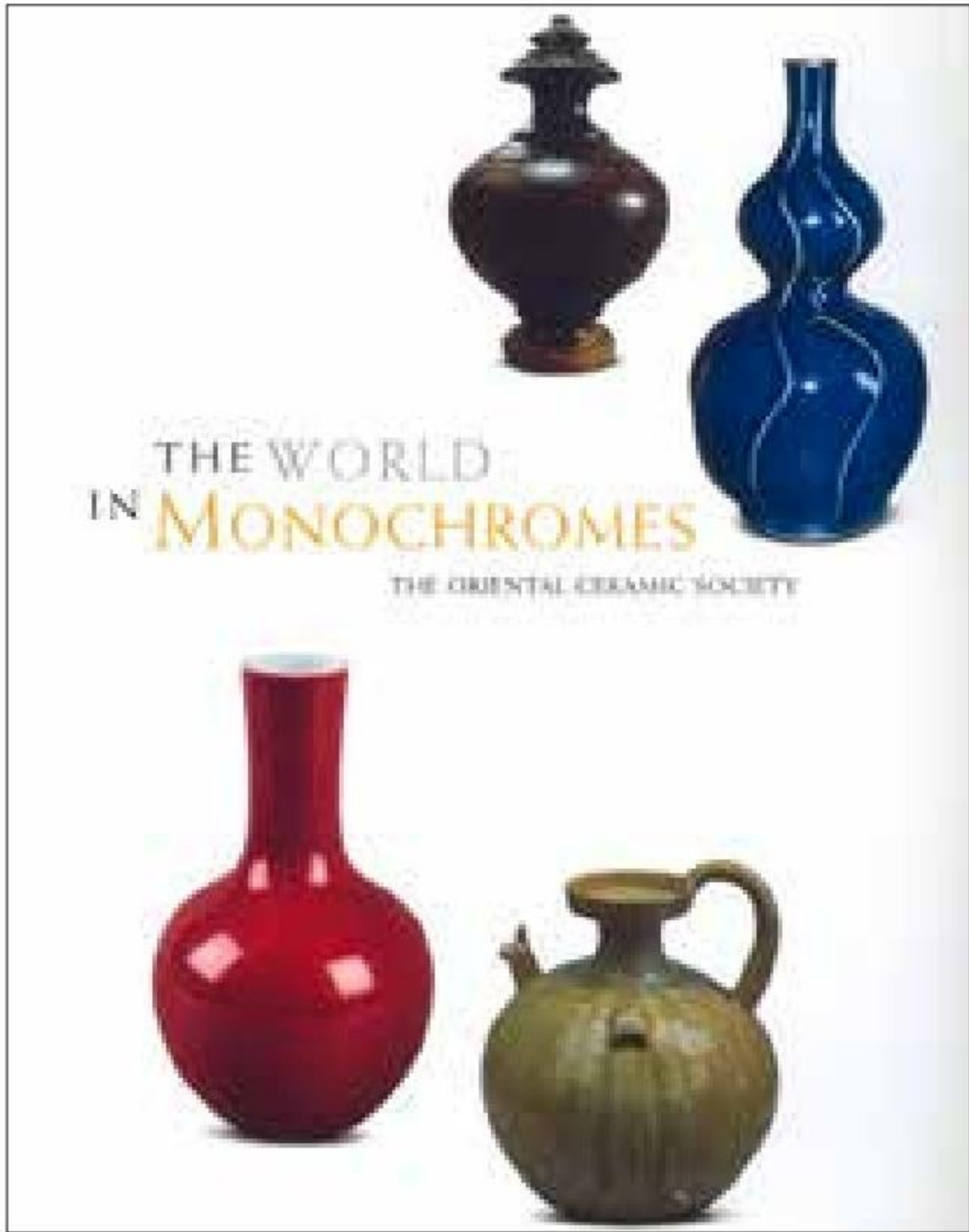


Underside

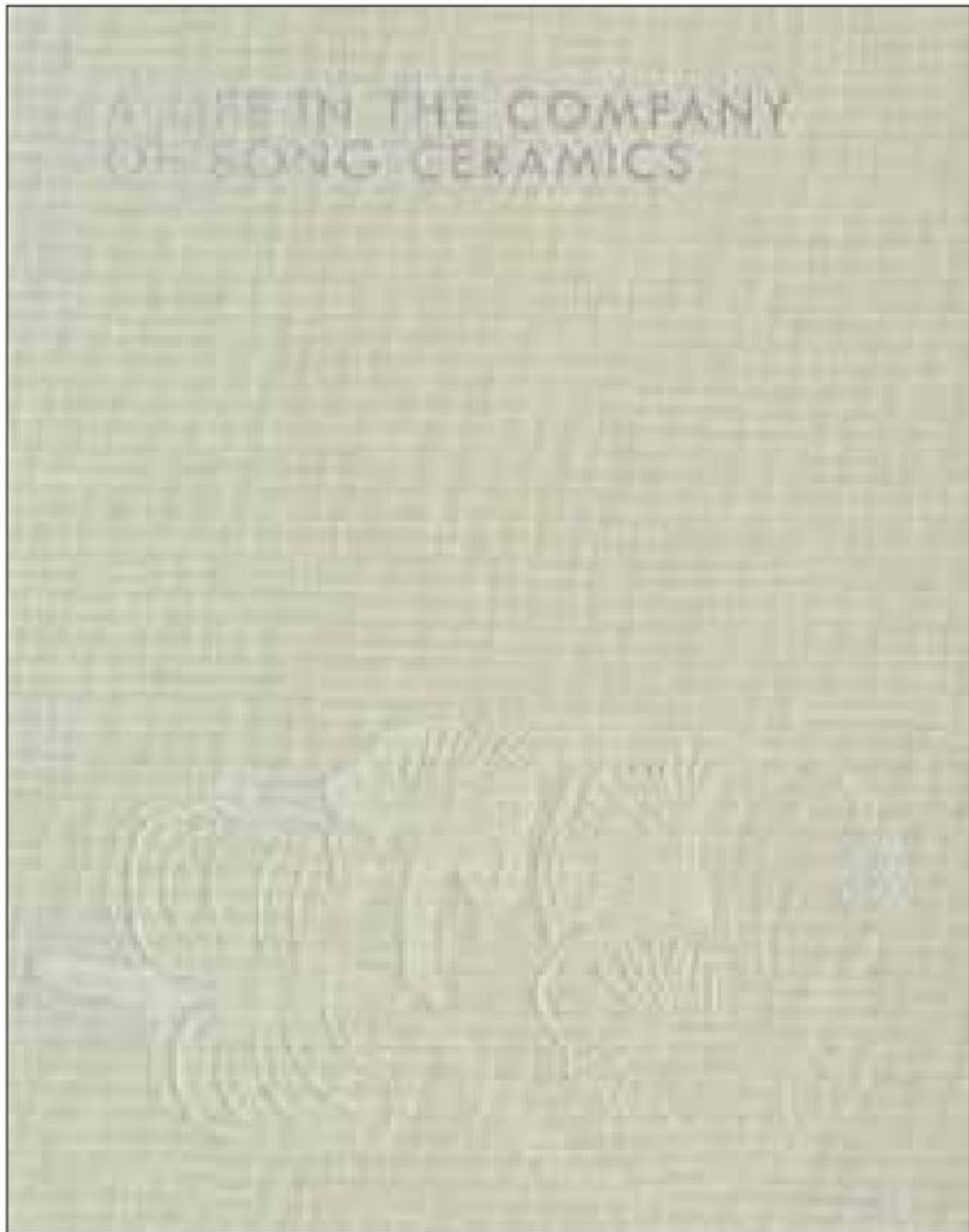




Priestley & Ferraro Chinese Art, *Recent Acquisitions*, London, 2005



Oriental Ceramic Society, *The World in Monochromes*, London, 2009



A Life in the Company of Song Ceramics, 2017

22

A YAOZHOU RELIEF-CARVED FLOWER-PATTERN JAR

Five Dynasties

The compressed globular body rising from a short tapering foot to a short slightly everted mouth rim, carved around the exterior with a continuous scene of meandering floral scroll, possibly representing peonies, the leaves with finely incised veins, covered in a subtle mint-green glaze pooling to a darker olive tone in the recesses of the carving, box.

14cm (5 1/2in) diam. (2).

£60,000 - 80,000

CNY550,000 - 730,000

五代 耀州窯剔刻牡丹紋罐

Provenance:

Priestley & Ferraro Chinese Art, London

Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 18 October 2005

Published, Illustrated and Exhibited:

Priestley & Ferraro Chinese Art, *Recent Acquisitions*, London, 2005

Oriental Ceramic Society, *The World in Monochromes*, London, 2009, no.29

D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.120-121, no.54 (published and illustrated)

來源：

倫敦古董商Priestley & Ferraro Chinese Art

Emmanuel Christofides (1928-2020)，雅典和倫敦，於2005年10月18日從上處獲得

展覽著錄：

Priestley & Ferraro Chinese Art，《Recent Acquisitions》，倫敦，2005年

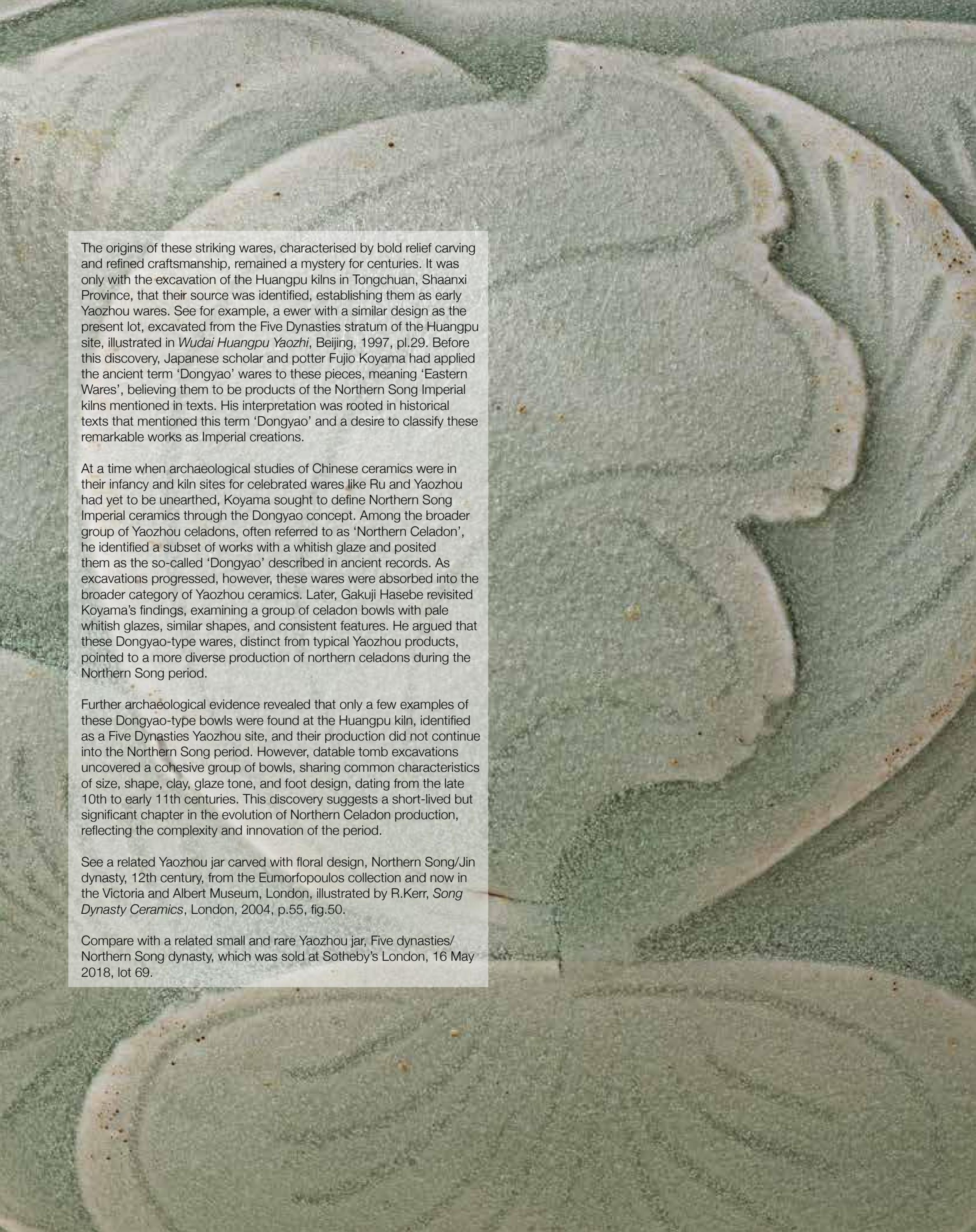
東方陶瓷學會，《The World in Monochromes》，倫敦，2009年，編號29

D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第120-121頁，編號54（著錄插圖）



Underside





The origins of these striking wares, characterised by bold relief carving and refined craftsmanship, remained a mystery for centuries. It was only with the excavation of the Huangpu kilns in Tongchuan, Shaanxi Province, that their source was identified, establishing them as early Yaozhou wares. See for example, a ewer with a similar design as the present lot, excavated from the Five Dynasties stratum of the Huangpu site, illustrated in *Wudai Huangpu Yaozhi*, Beijing, 1997, pl.29. Before this discovery, Japanese scholar and potter Fujio Koyama had applied the ancient term 'Dongyao' wares to these pieces, meaning 'Eastern Wares', believing them to be products of the Northern Song Imperial kilns mentioned in texts. His interpretation was rooted in historical texts that mentioned this term 'Dongyao' and a desire to classify these remarkable works as Imperial creations.

At a time when archaeological studies of Chinese ceramics were in their infancy and kiln sites for celebrated wares like Ru and Yaozhou had yet to be unearthed, Koyama sought to define Northern Song Imperial ceramics through the Dongyao concept. Among the broader group of Yaozhou celadons, often referred to as 'Northern Celadon', he identified a subset of works with a whitish glaze and posited them as the so-called 'Dongyao' described in ancient records. As excavations progressed, however, these wares were absorbed into the broader category of Yaozhou ceramics. Later, Gakuji Hasebe revisited Koyama's findings, examining a group of celadon bowls with pale whitish glazes, similar shapes, and consistent features. He argued that these Dongyao-type wares, distinct from typical Yaozhou products, pointed to a more diverse production of northern celadons during the Northern Song period.

Further archaeological evidence revealed that only a few examples of these Dongyao-type bowls were found at the Huangpu kiln, identified as a Five Dynasties Yaozhou site, and their production did not continue into the Northern Song period. However, datable tomb excavations uncovered a cohesive group of bowls, sharing common characteristics of size, shape, clay, glaze tone, and foot design, dating from the late 10th to early 11th centuries. This discovery suggests a short-lived but significant chapter in the evolution of Northern Celadon production, reflecting the complexity and innovation of the period.

See a related Yaozhou jar carved with floral design, Northern Song/Jin dynasty, 12th century, from the Eumorfopoulos collection and now in the Victoria and Albert Museum, London, illustrated by R.Kerr, *Song Dynasty Ceramics*, London, 2004, p.55, fig.50.

Compare with a related small and rare Yaozhou jar, Five dynasties/ Northern Song dynasty, which was sold at Sotheby's London, 16 May 2018, lot 69.



Enlarged image



Suffolk House, Dunmurry, Northern Ireland

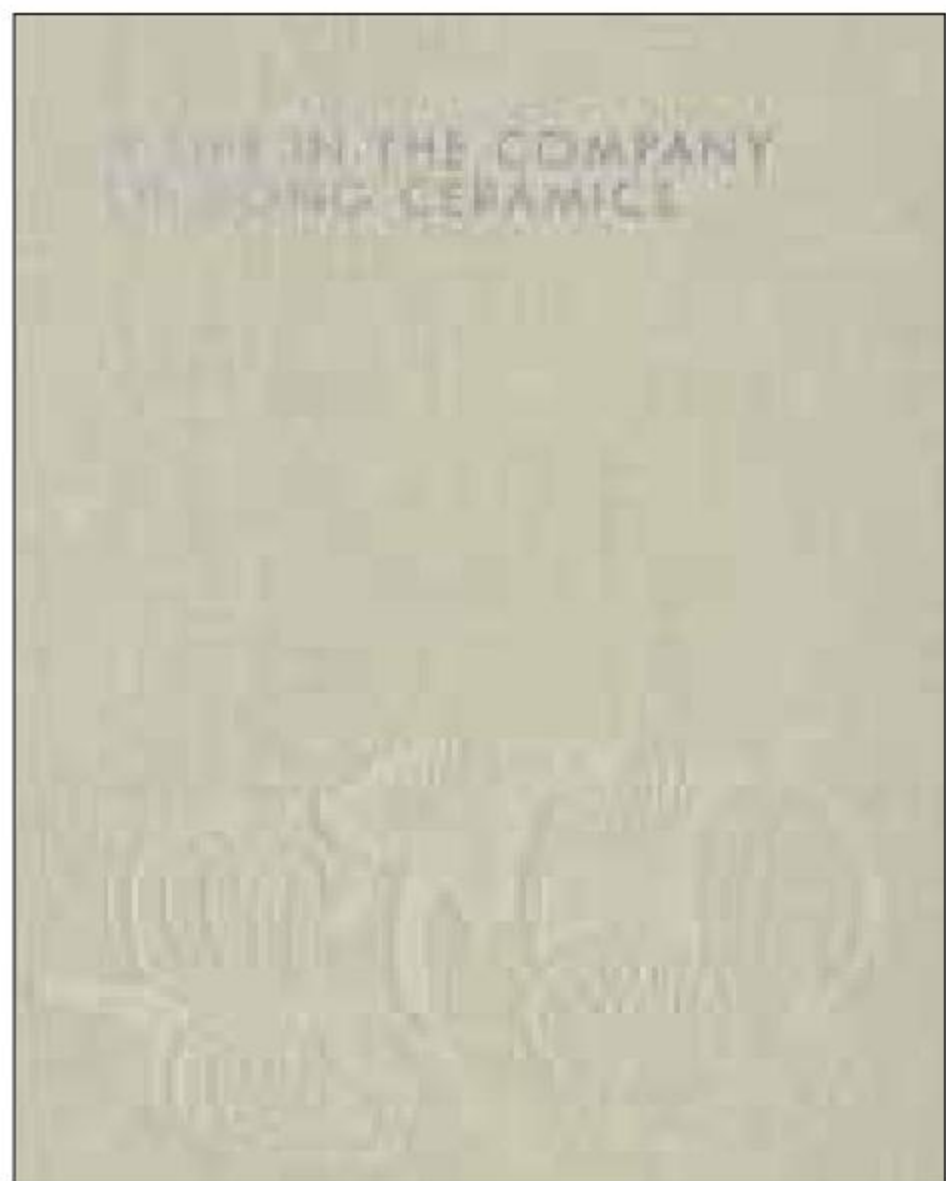
Otto Karl Herrmann (1900–1950) and his wife Gertrude (1903–1970) were German-born entrepreneurs who became key figures in the artificial pearl and jewellery industry. Originally based in Jablonec nad Nisou, a renowned glass and jewellery centre in Bohemia, they fled to London in 1939 following the Nazi occupation of the Sudetenland. In 1941, they founded Pompadour Products Ltd., a wholesale jewellery business, and later established Ulster Pearls Ltd. in Suffolk House, Dunmurry, Northern Ireland. Their companies gained prominence when they supplied pearls for Queen Elizabeth II's wedding dress in 1947. After Otto's death, Gertrude continued as the designer, expanding exports globally. Following her passing, her cousin Frantisek (Frank) Kafka, a Czech refugee and war veteran, took over, managing the business until its closure in 1983.



Nottingham Castle Museum and Art Gallery



Priestley & Ferraro Chinese Art, *Recent Acquisitions*, London, 2012



A Life in the Company of Song Ceramics, 2017

23

A SMALL CIZHOU SGRAFFIATO BLACK-GLAZED JAR

Jin/Yuan Dynasty

Of bulbous baluster form, the deep rounded sides finely carved through the layer of lustrous dark-brown glaze with a broad band of bold leafy scroll between single line borders.

11.5cm (4 1/2in) diam.

£4,000 - 6,000
CNY36,000 - 55,000

金/元 磁州窯白地黑釉剔花花卉紋罐

Provenance:

Mrs Otto (Gertrude) Harriman (1903-1970), and thence by descent
Priestley & Ferraro Chinese Art, London
Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 7 November 2012

On loan:

Nottingham Castle Museum and Art Gallery, 1989-2012 (label no.HHL189)

Published, Illustrated and Exhibited:

Priestley & Ferraro Chinese Art, *Recent Acquisitions*, London, 2012
D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.128-129, no.58 (published and illustrated)

來源：

Otto (Gertrude) Harriman夫人（1903-1970），並由後人保存
倫敦古董商Priestley & Ferraro Chinese Art
Emmanuel Christofides (1928-2020)，雅典和倫敦，於2012年11月7日從上處獲得

借調：

諾丁漢城堡博物館和藝術畫廊，1989-2012年（標籤編號HHL189）

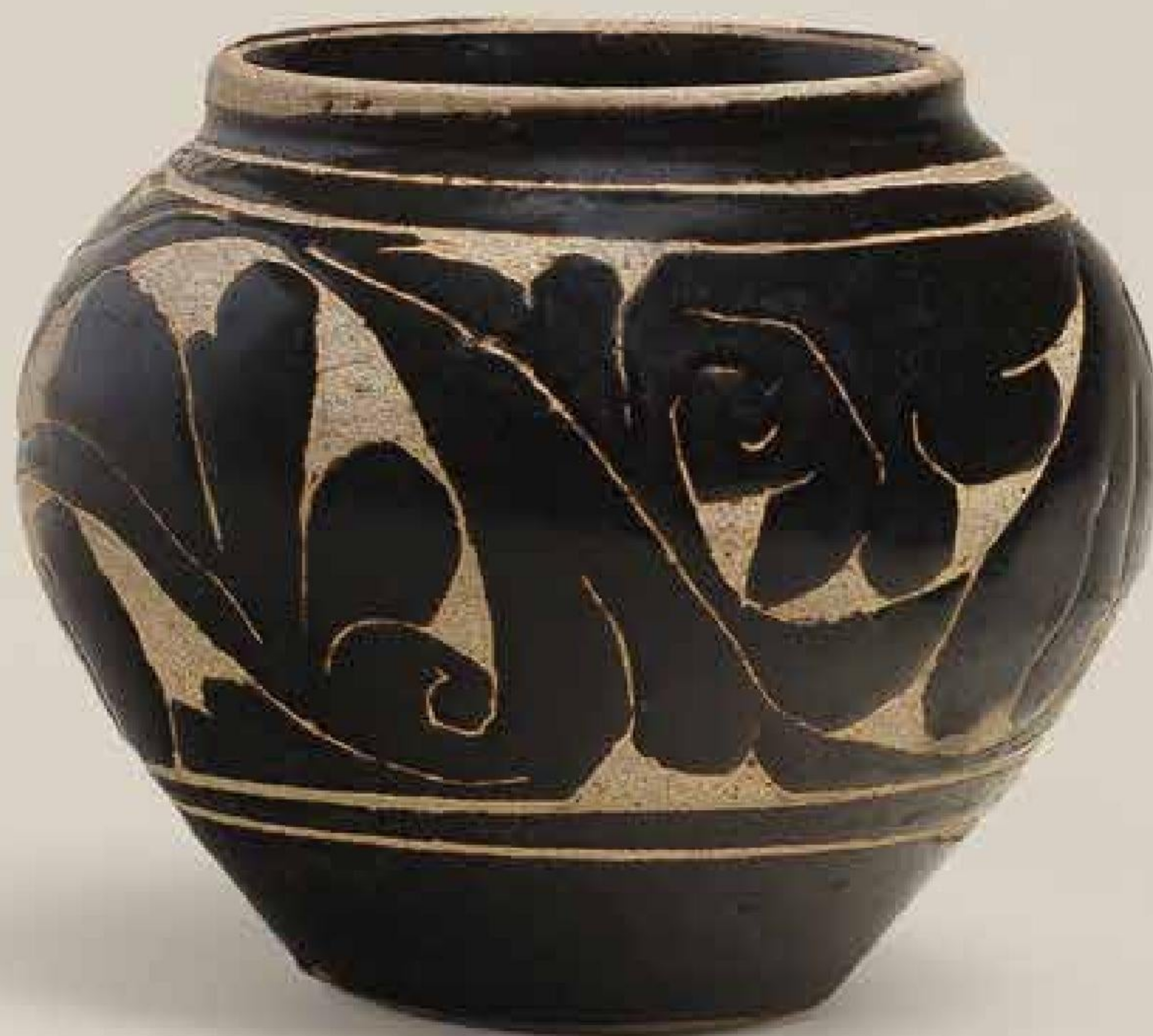
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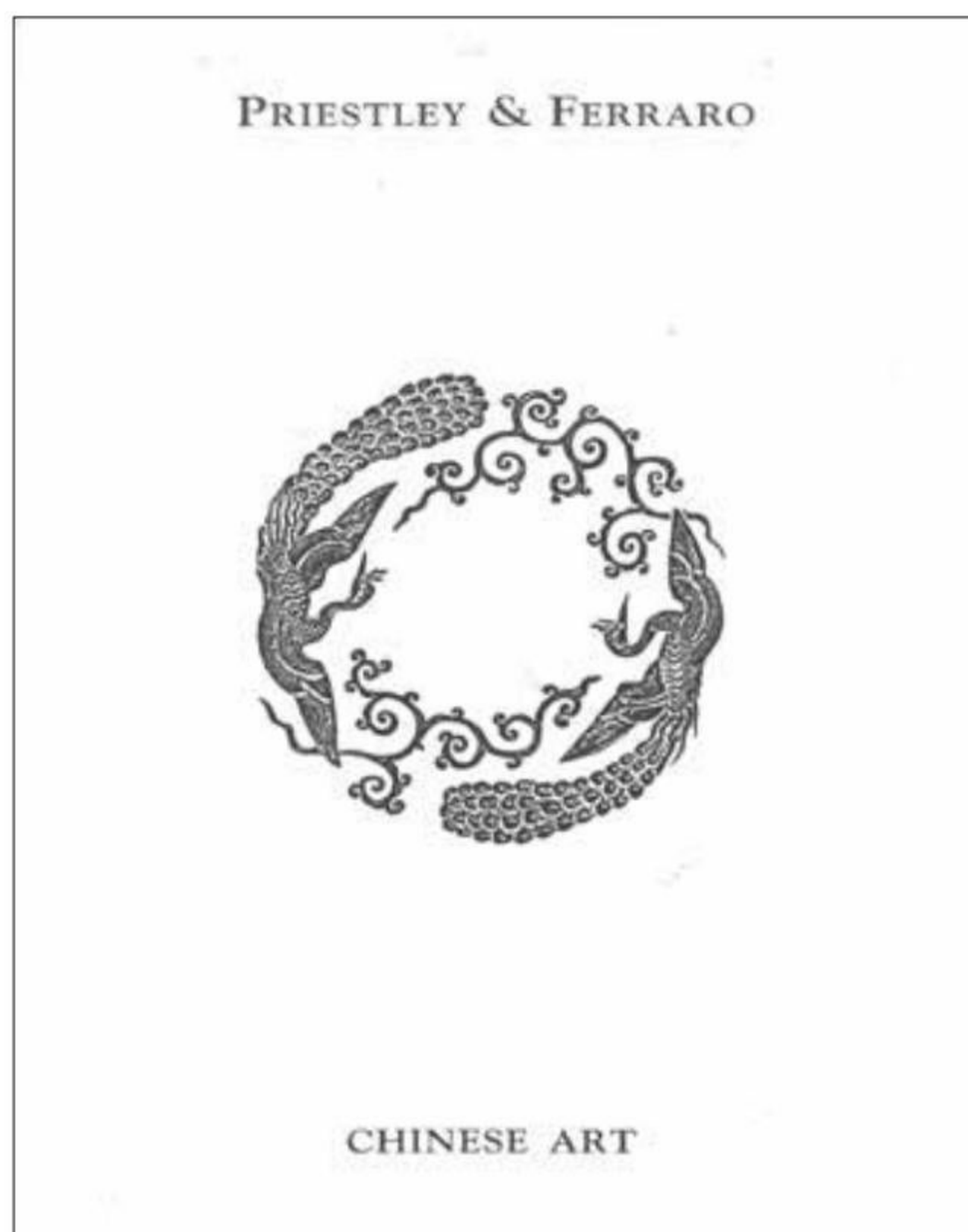
Priestley & Ferraro Chinese Art, 《Recent Acquisitions》，倫敦，2012年
D.Priestley和M.Flacks, 《A Life in the Company of Song Ceramics》，倫敦，2017年，第128-129頁，編號58（著錄插圖）

This small jar traces its lineage to similarly shaped vessels popular in silver and ceramic ware during the Tang dynasty, Five Dynasties, and Northern Song periods. The sgraffiato technique demonstrates a high level of craftsmanship. In this jar, intricate foliate scrollwork has been incised through the glossy brown-black glaze, exposing the biscuit ground beneath. To heighten the contrast and enhance the design's visual impact, a light-coloured slip was applied to the exposed areas, creating a striking interplay between the dark glaze and the delicate incised patterns. The occasional brown flecks in the background — left unshaved accidentally — indicate that the entire vessel was initially covered in a brown glaze.

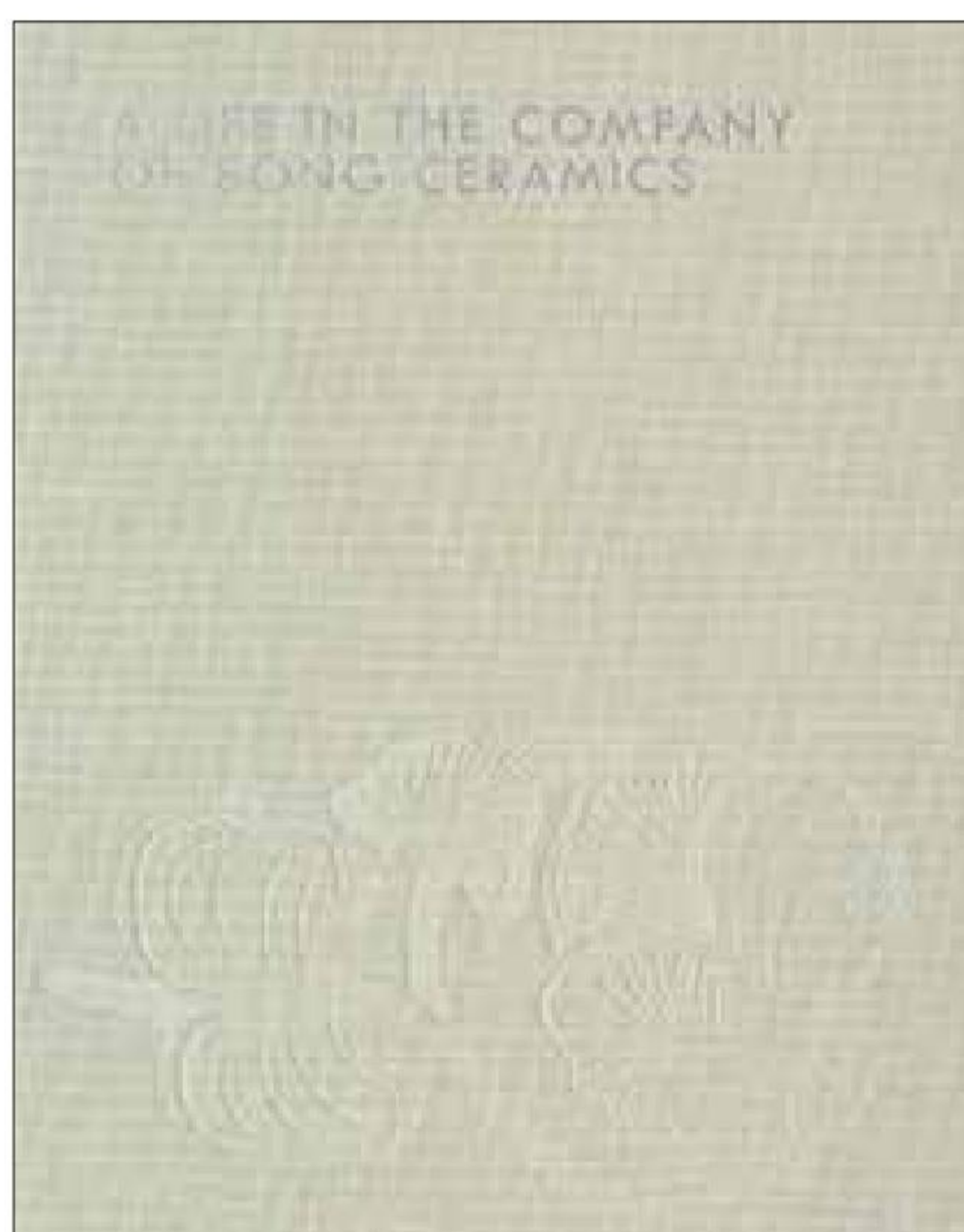
A similar Cizhou sgraffiato black-glazed jar, Northern Song dynasty, is illustrated in *Song Ceramics from the Kwan Collection*, Hong Kong, 1994, pp.314-315, no.139. See also a related small Cizhou sgraffiato black-glazed jar, 13th/14th century, illustrated by R.Mowry, *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown and Black-Glazed Ceramics, 400-1400*, Cambridge MA, 1996, pp.188-189, no.67. See also a similar jar illustrated by J.Wirgin, *Sung Ceramic Designs*, Stockholm, 1970, pl.55 e.

Compare with a similar small Cizhou sgraffiato jar, Song dynasty, which was sold at Bonhams Hong Kong, 29 November 2023, lot 877.

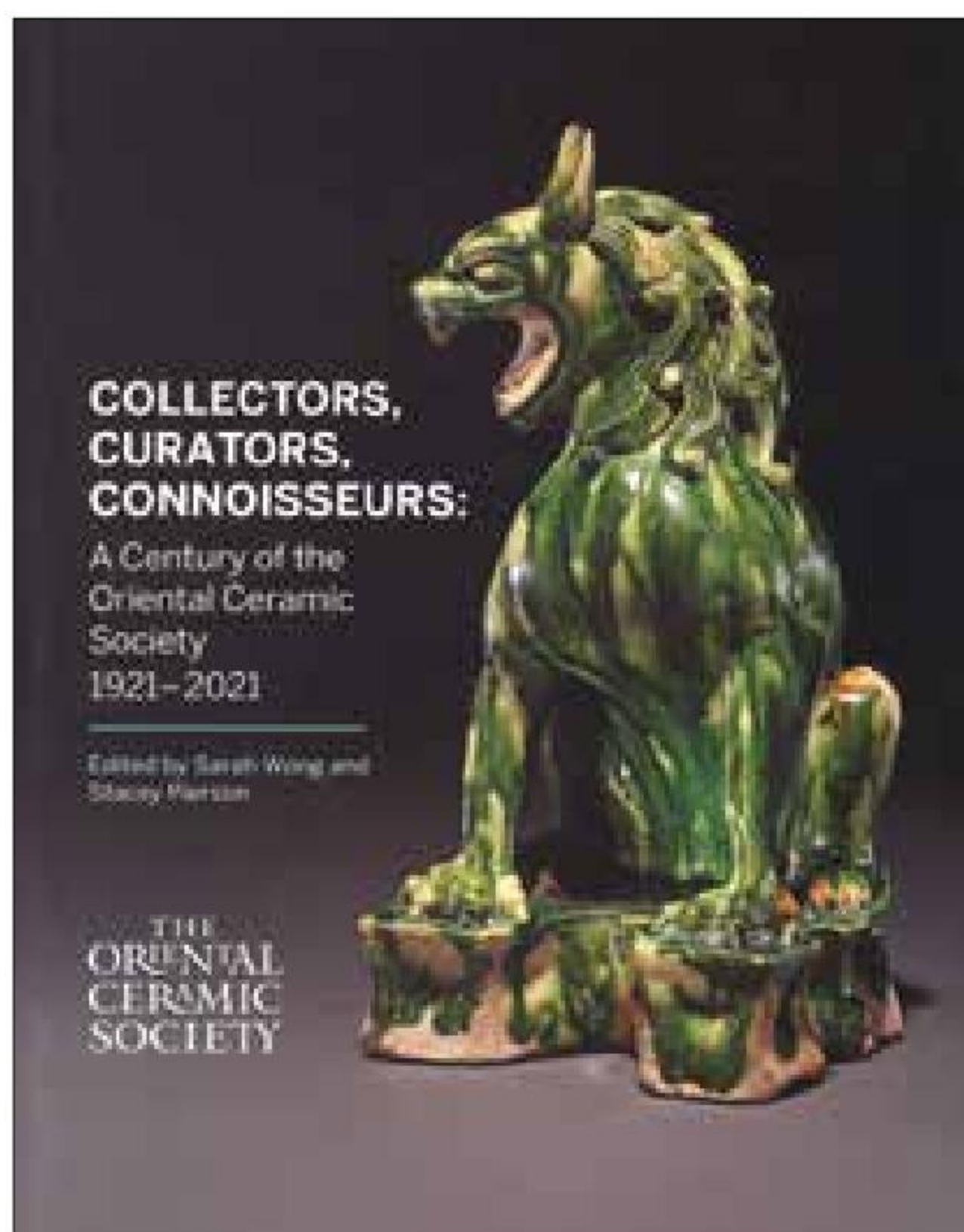




Priestley & Ferraro, *Recent Acquisitions*, London, 2004



A Life in the Company of Song Ceramics, 2017



Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society 1921-2021, London, 2021

24

**A LARGE YAOZHOU CELADON-GLAZED CARVED
'DEER AND LINGZHI' BOWL**

Northern Song Dynasty

Thickly potted, the deep conical sides rising from a short slightly tapering foot to a lipped rim, the exterior with a grooved band beneath, the interior carved with a recumbent spotted deer amidst a dense profusion of foliage, covered in an olive-green glaze pooling to a darker tone in the recesses of the carving, box.

21.2cm (8 3/8in) diam. (2).

£20,000 - 30,000

CNY180,000 - 270,000

北宋 耀州窯青釉刻鹿紋碗

Provenance:

Priestley & Ferraro Chinese Art, London

Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 5 November 2004

Published, Illustrated and Exhibited:

Priestley & Ferraro, *Recent Acquisitions*, London, 2004, no.10

D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.118-119, no.53 (published and illustrated)

S.Wong and S.Pierson, eds., *Collectors, Curators, Connoisseurs: A Century of the Oriental Ceramic Society 1921-2021*, London, 2021, pp.196-197, no.65

來源：

倫敦古董商Priestley & Ferraro Chinese Art

Emmanuel Christofides (1928-2020)，雅典和倫敦，於2004年11月5日從上處獲得

展覽著錄：

Priestley & Ferraro，《Recent Acquisitions》，倫敦，2004年，編號10

D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第118-119頁，編號53（著錄插圖）

S.Wong和S.Pierson編，《百年清賞：東方陶瓷學會的收藏家、鑑賞家及博物館員》，倫敦，2021年，第196-197頁，編號65

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





Detail of central Asian antelope, from brocaded textile, Jin dynasty, The Cleveland Museum of Art

The motif of a recumbent deer or antelope can be traced to Sogdian metalwork. In China, it first appeared briefly in Tang dynasty metalwork before re-emerging during the Song and Jin dynasties, adorning textiles brocaded with gold, metalwork, and ceramics; see J.C.Y.Watt, *When Silk was Gold: Central Asian and Chinese Textiles*, New York, 1997, no.29. Over time, the deer became closely associated with longevity and Daoist traditions, often depicted alongside Immortals such as Shoulao or in enchanted landscapes. Furthermore, the Chinese word for deer (*lu* 鹿) is a homophone for the word for wealth or official emolument (*lu*, 禄). This dual meaning makes the deer a symbol of prosperity and success in one's career. On this celadon-glazed bowl, the deer is rendered with remarkable naturalism, featuring a gracefully elongated head with prominent antlers, turned backward toward a rounded body detailed with impressed spotted markings. The fluidly incised lines of the deer harmonise beautifully with the deeply carved foliate background, showcasing the craftsman's skilful execution.

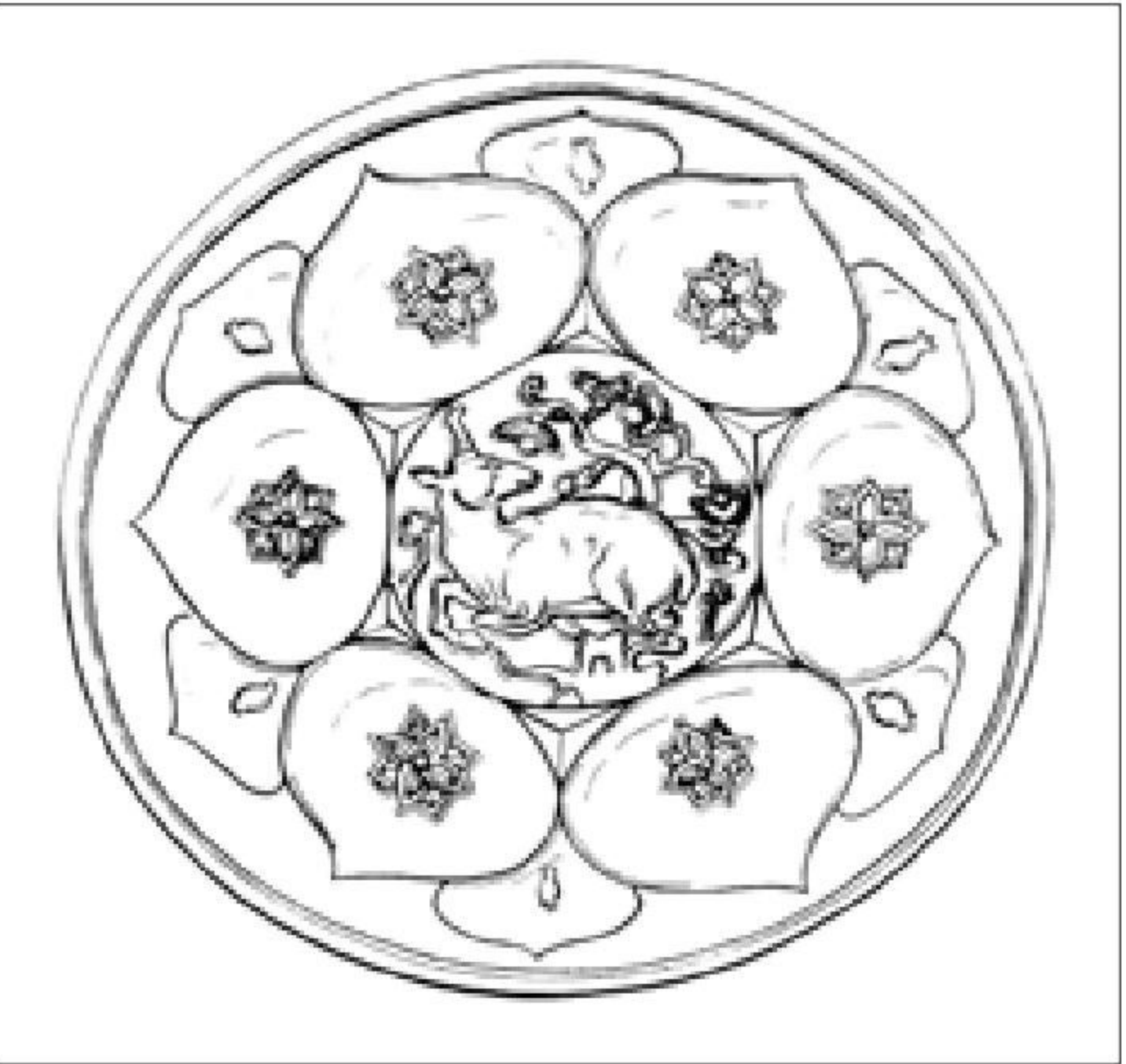


Illustration of Silver bowl with central Asian antelope, Sogdiana, second half of 7th century, State Hermitage, St Petersburg

Compare with a similar carved celadon-glazed bowl, Jin dynasty, excavated in 1983 in Chengjiao township, Chengcheng county, Shaanxi Province and now in the Yaozhou Ceramics Kiln Museum, illustrated by Zhuo Zhenxi, *Series of China's Ancient Porcelain Kiln Sites: Yaozhou Kiln of China*, Beijing, 2014, no.160; and no.159, showing a horned animal gazing at the moon, Jin dynasty, in the Palace Museum, Beijing.

See a related large Yaozhou carved bowl with waves, Jin dynasty, which was sold at Sotheby's New York, 20 March 2019, lot 623.



25

A LONGQUAN CELADON-GLAZED ‘KINUTA’ BOWL

Southern Song Dynasty

Elegantly potted rising from a short, inward-tapering foot to deep rounded sides, covered overall in a subtle bluish-green glaze, thinning to a buff tone on the mouth rim, box.

14.5cm (5 3/4in) diam. (2).

£80,000 - 120,000

CNY730,000 - 1,100,000

南宋 龍泉窯青釉碗

Provenance:

Spink & Son Ltd., London

Emmanuel Christofides (1928-2020), Athens and London, acquired from the above circa 1970s

Published and Illustrated:

D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.36-37, no.12

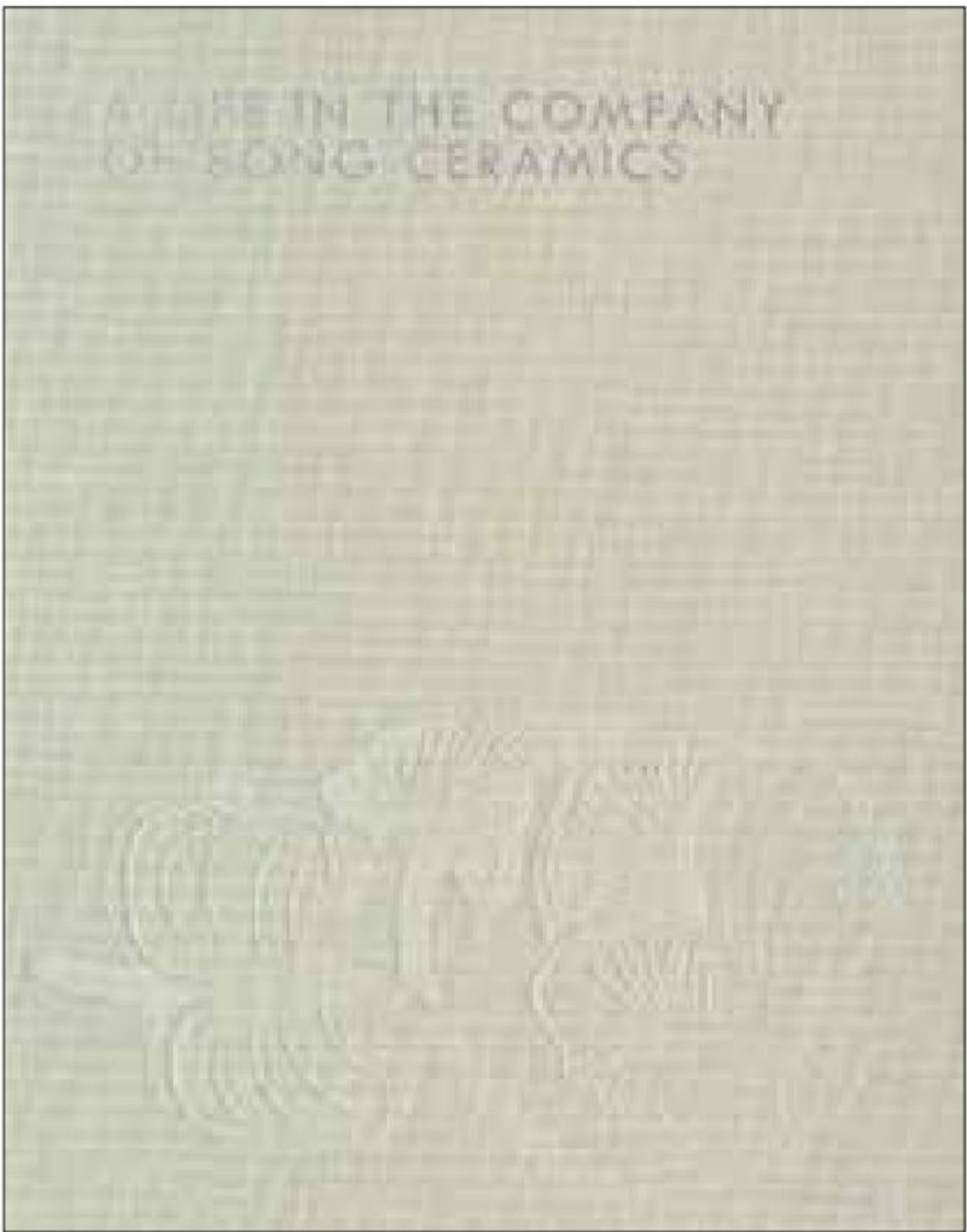
來源：

倫敦古董商Spink & Son Ltd.

Emmanuel Christofides (1928-2020)，雅典和倫敦，約於1970年代從上處獲得

著錄：

D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第36-37頁，編號12



A Life in the Company of Song Ceramics, 2017





Image courtesy of the Tokyo National Museum

While most celadon wares are characterised by their darker olive-green tones, the present lot stands out with a hue that more closely resembles the soft, pale green of pale white jade. This distinct and luminous glaze has been poetically termed *kinuta* by the Japanese — a reference to its resemblance to the glaze found on Longquan mallet-shaped vases that first arrived in Japan from Song dynasty China.

See a celadon porcelain bowl, named Bakōhan, Southern Song dynasty, with similarly coloured glaze, which was a particular favourite of Shogun Ashikaga Yoshimasa (r.1449-1473), in the Tokyo National Museum (acc.no.TG-2354). It is interesting to note that the bowl with a similar colour glaze to the present lot was so highly valued by the Shogun, that when it accidentally cracked, the Shogun sent it back to China to exchange it with another of the same quality. However, as celadon wares of such high quality were no longer made in China in the 15th century, they returned the bowl to Japan with the crack simply fastened by a clamp. The bowl's value increased significantly in Japan due to the addition of a large metal clamp, which, with its striking resemblance to a locust, exemplified the beauty of imperfection central to the *wabi-sabi* aesthetic. This unique feature led to the bowl being named Bakōhan, or 'Large-Locust Clamp', transforming its flaw into a celebrated aspect of its character.

Originally, the term *kinuta* specifically referred to the mallet-shaped vessels (see also **Lot 9** in this sale), named after the *kinuta*, or paper-beating mallet, which their form was thought to echo. Over time, however, *kinuta* came to denote a broader category of wares, defined not by shape but by their alluring, jade-like celadon glaze. This shimmering surface, with its subtle translucency and depth, embodies the refinement and artistry that made Longquan celadon so highly prized, both in its time and for centuries afterward.

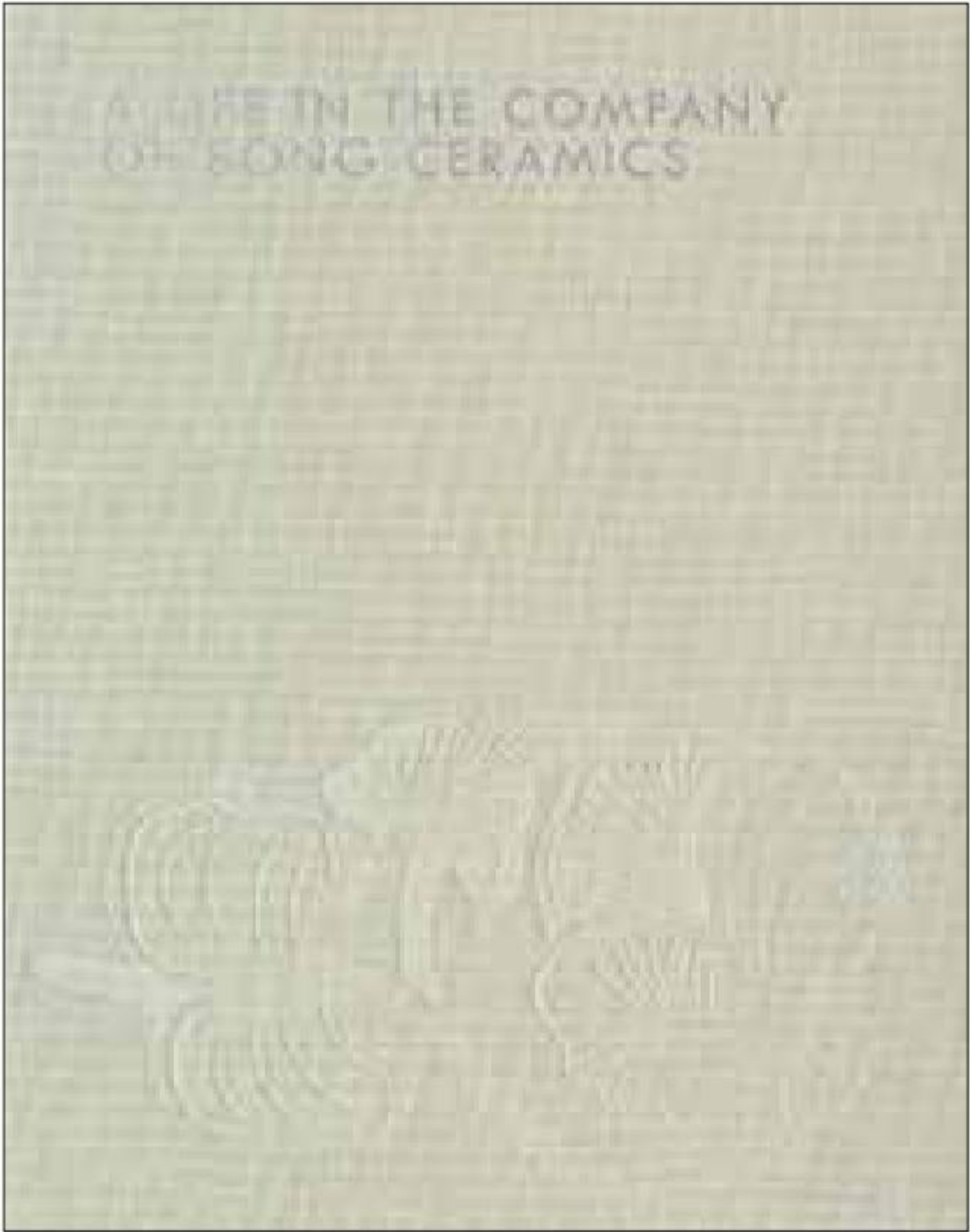
Compare with a related Longquan celadon-glazed bowl, Song dynasty, of conical shape with rounded sides, illustrated by B.Gyllensvard, *Chinese Ceramics in the Carl Kempe Collection*, Stockholm, 1964, p.55, no.117. Another related Longquan celadon-glazed bowl, Southern Song dynasty, in the Zhejiang Provincial Museum, is illustrated in *Longquan of the World: Longquan Celadon and Globalisation*, vol.II, Beijing, 2019, pp.55, no.20.



Another view



Invoice



A Life in the Company of Song Ceramics, 2017

While most kilns produced a wide variety of ceramic items, certain kilns became renowned for excelling in specific types of wares. The Jun kilns, for instance, were celebrated for crafting pieces that combined beauty with durability, such as basins, offering dishes, and incense burners such as the present lot. This incense burner, probably filled with fine sand to hold incense sticks, would have been placed on a temple altar or, more precariously, on a nearby stand. This example is particularly striking due to its generous size, harmonious proportions, and exceptional milky-blue glaze, thickly bubbled and applied over the entire surface, leaving only the square-section feet unglazed at the tips.

26
A LARGE JUNYAO TRIPOD INCENSE BURNER

Jin Dynasty
Sturdily potted, the globular body rising from three short, curving legs to a constricted neck and everted mouth, applied overall save for the feet with a pale sky-blue glaze suffused with faint craquelure, thinning to a mushroom-grey tone on the edge of the rim, Japanese wood box and cover.
14.6cm (5 3/4in) high (3).

£25,000 - 35,000
CNY230,000 - 320,000

金 鈞窯青釉三足爐

Provenance:
Eskenazi Ltd., London
Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 12 February 1986

Published and Illustrated:
D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.44-45, no.16

來源：
倫敦古董商埃斯卡納齊
Emmanuel Christofides (1928-2020)，雅典和倫敦，於1986年2月12日從上處獲得

著錄：
D.Priestley和M.Flacks，《A Life in the Company of Song Ceramics》，倫敦，2017年，第44-45頁，編號16

See a similar large Junyao tripod incense burner, Northern Song dynasty, in the British Museum, illustrated by S.Pierson, *Illustrated Catalogue of Ru, Guan, Jun, Guangdong and Yixing wares in the Percival David Foundation of Chinese Art*, 1999, London, p.50, no.95.

Compare also with a related large Junyao incense burner, Song/Yuan dynasty, which was sold at Sotheby's Hong Kong, 28 November 2019, lot 414.



Underside



27

A LONGQUAN CELADON-GLAZED OCTAGONAL DISH

Southern Song Dynasty

Finely potted rising from a short inward-tapering foot to a ‘bent waist’ and wide flaring octagonal rim, covered in a thick sea-green glaze suffused with golden crackles throughout save the foot ring revealing the orange biscuit body, box.

15.5cm (6 1/8in) diam. (2).

£30,000 - 50,000

CNY270,000 - 460,000

南宋 龍泉窯青釉八方盤

Provenance:

Priestley & Ferraro Chinese Art, London

Mikiko Miyazaki-Robinson, London

Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 21 February 1996

Published and Illustrated:

D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.76-77, no.32

來源：

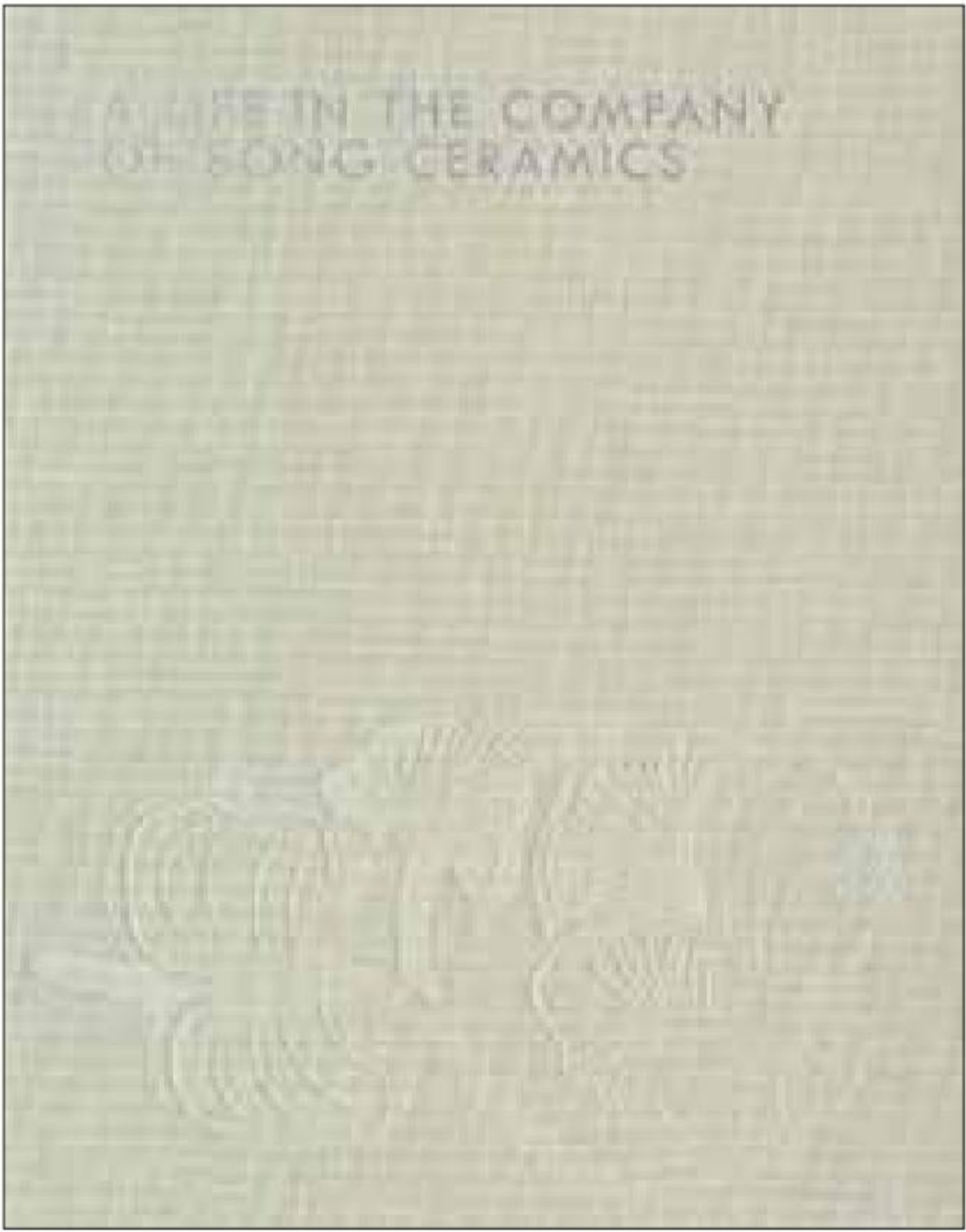
倫敦古董商Priestley & Ferraro Chinese Art

Mikiko Miyazaki-Robinson, 倫敦

Emmanuel Christofides (1928-2020), 雅典和倫敦, 於1996年2月21日從上處獲得

著錄：

D.Priestley和M.Flacks, 《A Life in the Company of Song Ceramics》, 倫敦, 2017年, 第76-77頁, 編號32



A Life in the Company of Song Ceramics, 2017





Image courtesy of the Anhui Provincial Museum



Image courtesy of the Palace Museum, Taipei

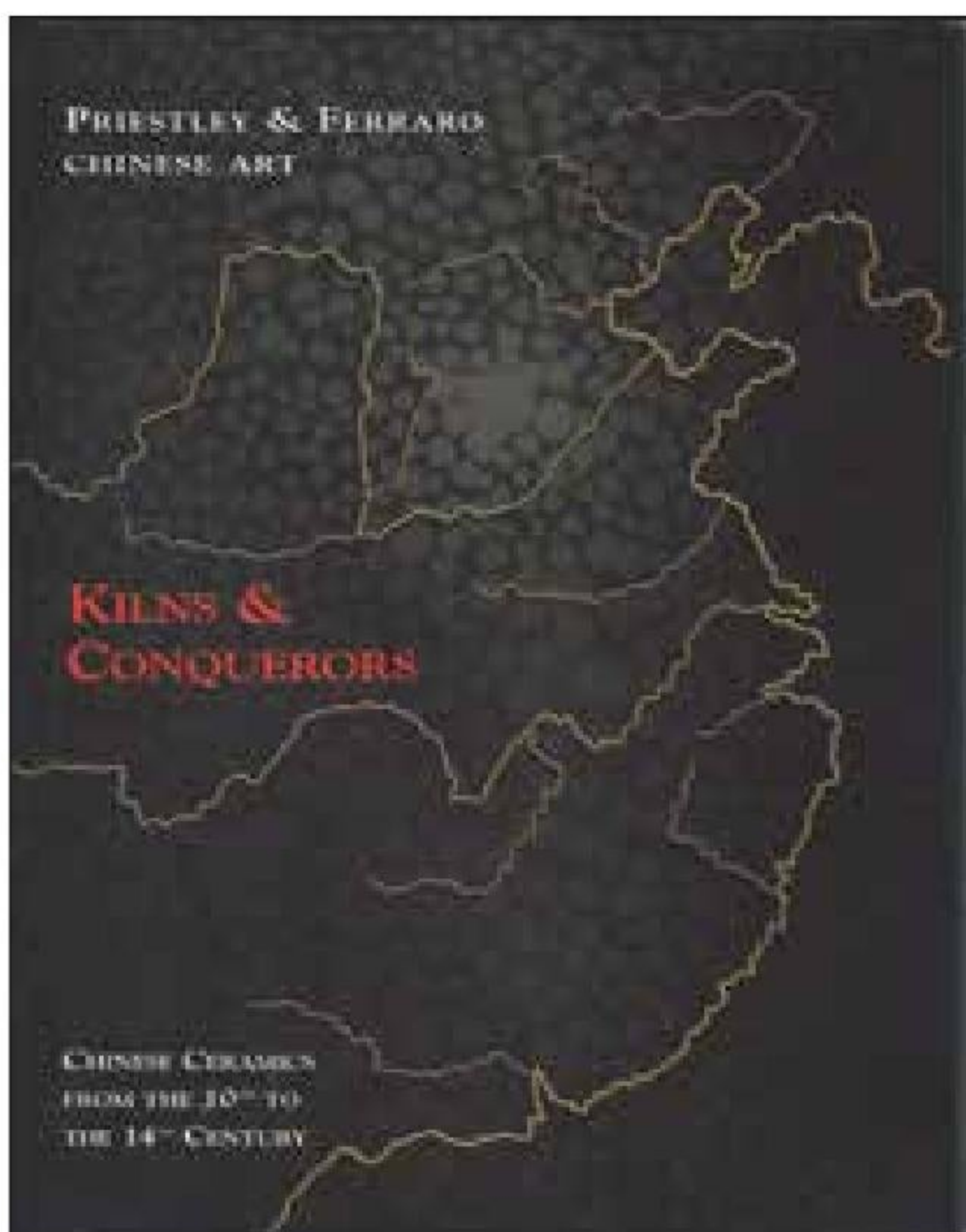
This dish, with its flat, everted, octagonal rim, reflects the refined elegance of Song dynasty design and is thought to be inspired by contemporary silver and gold prototypes. Longquan celadon dishes of this distinctive shape are exceedingly rare, with only a handful documented. A comparable dish (15.8cm wide) is in the Avery Brundage Collection at the Asian Art Museum in San Francisco, illustrated by M.Tregear, *Song Ceramics*, New York, 1982, p.138, no.183. A Guan celadon-glazed octagonal dish, Southern Song dynasty, in the Qing Court Collection, is in the Palace Museum, Taipei (acc.no.故瓷013965N000000000). Another example, paired with a small octagonal bowl, is illustrated by J.J. Lally & Co., *Chinese Art: The Szekeres Collection*, New York, 2019, no.2, where it is compared to a gold octagonal dish and matching bowl from the tomb of the Southern Song official Zhu Xiyan (1135–1200), illustrated in *Zhongxing jisheng: Nan Song fengwu guanzhi* Beijing, 2015, p.16, pl.10. A parcel-gilt silver counterpart with a matching bowl is also shown in the same publication, p.27, pl.52. A related Longquan celadon-glazed octagonal dish, but with iron-brown splashes, Yuan dynasty, in the Palace Museum, Beijing, is illustrated in *Longquan of the World: Longquan Celadon and Globalisation*, vol.II, Beijing, 2019, pp.128-129, no.076.

See a related Longquan Guan-type cup and octagonal dish (15.5cm wide), Song dynasty, which was sold at Sotheby's Hong Kong, 29 May 2019, lot 325. Another related Longquan celadon octagonal dish, Southern Song dynasty, was sold at Christie's New York, 25 March 2022, lot 1031.



Underside





Priestley & Ferraro Chinese Art, *Kilns & Conquerors. Chinese Ceramics from the 10th to the 14th Century*, 2001



A Life in the Company of Song Ceramics, 2017

28

A CIZHOU SGRAFFIATO BLACK AND WHITE PEONY-PATTERN VASE, MEIPING

Late Northern Song/early Jin Dynasty

Of elegant baluster shape surmounted by a narrow tapering neck with a lipped rim of creamy-ivory white tone, the exterior carved through the lustrous black-glaze with large flowering peonies, with meticulously incised veins and foliage above a band of upright lappets, box.

34.2cm (13 1/2in) high. (2).

£70,000 - 120,000

CNY640,000 - 1,100,000

北宋晚期/金早期 磁州窯白地黑剔花牡丹紋梅瓶

Provenance:

Priestley & Ferraro Chinese Art, London

Emmanuel Christofides (1928-2020), Athens and London, acquired from the above on 30 April 2003

Published, Illustrated and Exhibited:

Priestley & Ferraro Chinese Art, *Kilns & Conquerors. Chinese Ceramics from the 10th to the 14th Century*, 2001, no.18

D.Priestley and M.Flacks, *A Life in the Company of Song Ceramics*, London, 2017, pp.116-117, no.52 (published and illustrated)

來源：

倫敦古董商Priestley & Ferraro Chinese Art

Emmanuel Christofides (1928-2020)，雅典和倫敦，於2003年4月30日從上處獲得

展覽著錄：

Priestley & Ferraro Chinese Art, 《Kilns & Conquerors. Chinese Ceramics from the 10th to the 14th Century》，2001年，編號18

D.Priestley和M.Flacks, 《A Life in the Company of Song Ceramics》，倫敦，2017年，第116-117頁，編號52（著錄插圖）

The result of Oxford Authentication Ltd. thermoluminescence test no.P202c10 dated 9 December 2002, is consistent with the dating of this lot.

本拍品經牛津熱釋光檢測編號P202c10（2002年12月9日），結果與其斷代相符





Image courtesy of the Goto Art Museum, Tokyo



Image courtesy of the Museum of Oriental Ceramics, Osaka

Among the most striking achievements of Song stoneware are the black-and-white Cizhou vessels, masterfully adorned using the sgraffito technique. This particular piece, with its gracefully slender silhouette and dynamic relief designs carved through lustrous black glaze to a radiant white ground, stands out as a particularly vibrant and sophisticated example of this highly refined ceramic tradition. Other vases may feature black-and-white decoration but are entirely covered with a clear glaze. In contrast, the present vase showcases a more advanced technique, with the clear glaze carefully applied solely to the white-slipped areas, preserving the natural gloss of the black glaze untouched.

The present lot is extremely rare, however, another comparable example of this type of *meiping* with similar decoration is in the Goto Art Museum, Tokyo, illustrated in *Ceramic Art of the World*, vol.12, Tokyo, 1977, p.125, no.119. See also another similar vase in the Museum of Oriental Ceramics, Osaka, formerly part of the renowned Ataka Collection and, prior to that, the Loo Collection, illustrated by J.Wirgin, *Song Ceramic Designs*, Stockholm, 1970, pl.50 f.

Other related Cizhou vases engraved with peonies in black glaze, *meiping*, Northern Song dynasty, can be seen in the Fitzwilliam Museum, Cambridge (acc.no.OC.6-1937); the Kyoto National Museum (acc. no.GK159); the British Museum, London, illustrated by J.Rawson, *Chinese Ornament: The Lotus and the Dragon*, London, 1984, fig.62a. See also a vase with peony decoration, Northern Song dynasty, in the Cleveland Museum of Art (acc.no.1948.119). See also a related vase, Northern Song dynasty, illustrated by R.Krahl, ed., *China Without Dragons: Rare Pieces from Oriental Ceramic Society Members*, London, 2016, no.66. Another is in the Kyoto National Museum, illustrated in *Masterworks of the Kyoto National Museum*, Kyoto, 2004, no.15. See also a related Cizhou stoneware sgraffiato-decorated vase with peony, Northern Song dynasty, in the Asia Society Galleries, New York, illustrated by G.Eskenazi, *A Dealer's Hand: The Chinese Art World Through the Eyes of Giuseppe Eskenazi*, London, 2012, p.59.

These vases are traditionally attributed to the Northern Song dynasty, a dating that is likely accurate. However, excavations at the Guantai kilns in Ci County, Hebei Province, have unearthed shards of closely related black-and-white sgraffiato *meiping* from strata corresponding roughly to the early 12th century. See *Guantai Cizhou yaozhi*, Beijing, 1997, col. pl.21, fig.2. This period spans the reigns of the Northern Song emperors Huizong and Qinzong, as well as the early years of the Jin dynasty under Emperor Xizong.

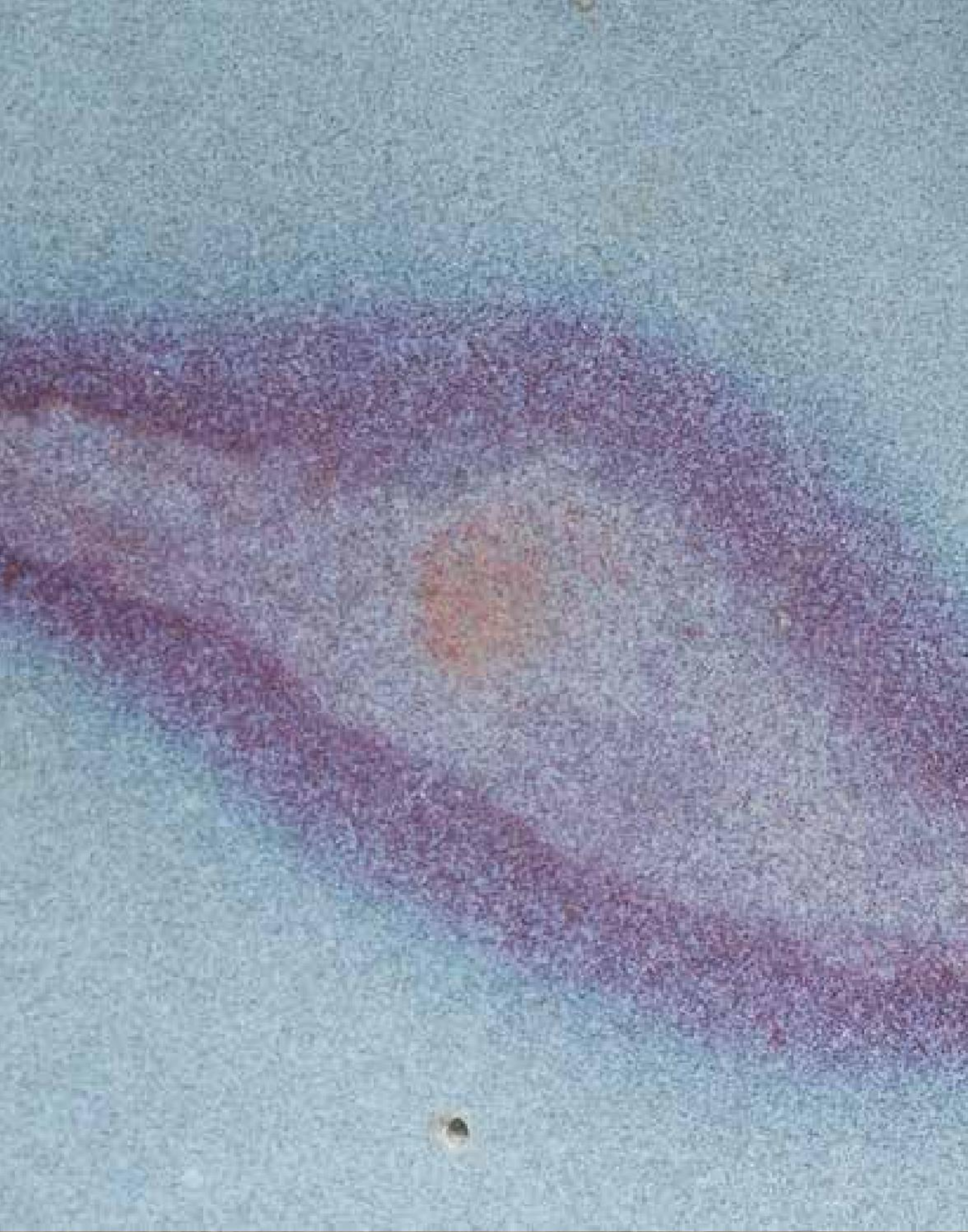
The Guantai shards belong to a class of vases with carved black-and-white decoration, similar to the present example. However, they differ in one key respect: the decoration on the Guantai vases is fully covered by a clear glaze, which enhances both the black and white elements. In contrast, the present vase exhibits a more refined technique, with the clear glaze meticulously applied only to the white-slipped areas, allowing the natural gloss of the black glaze to remain undisturbed. Thus, although many black-and-white Cizhou vessels may appear similar at first glance, the sgraffiato technique used to create them varied significantly, and the pieces likely originated from different kilns.

The decoration of peonies is also in keeping with Northern Song dynasty trends of the literati. During the Song dynasty, peonies were celebrated as symbols of prosperity, elegance, and cultural refinement, earning the title 'king of flowers' (*hua wang*). Their association with wealth and status made them highly sought-after by literati, nobles, and collectors. This admiration is epitomised in Ouyang Xiu's (1007-1072) essay, *A Record of the Peonies of Luoyang* (*Luoyang Mudan Ji*), which offers a vivid portrayal of the peony's allure in the famed gardens of Luoyang, a city renowned for its cultivation of the flower. Ouyang Xiu meticulously catalogued different varieties, praised their aesthetic qualities, and reflected on the cultural significance they held in Song society. His work not only highlights the sophisticated horticultural practices of the time but also underscores the broader connection between nature, art, and intellectual pursuits in Song dynasty culture, where the appreciation of flowers like the peony became a marker of taste and erudition.

Compare with a related Cizhou black-glazed sgraffiato peony vase, *meiping*, Northern Song dynasty, which was sold at Sotheby's Hong Kong, 8 April 2023, lot 3511.







Chronology

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581

Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

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2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an “as is” basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams’* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams’* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer’s Premium* payable or any other fees payable by the **Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below**. Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot’s* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams’* reasonable opinion as to the *Lot’s* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you.

The Seller’s responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams’ responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller’s* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams’* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams’* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer’s Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams’* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equaling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams’* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer’s*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer’s* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a *Sale*, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/\$10,000/HKD50,000/AUS\$10,000 depending on the jurisdiction and currency of the *Sale*, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.

Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details. Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

<i>Hammer Price</i>	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of VAT at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols, shown beside the Lot number, are used to denote that VAT is due on the *Hammer Price* and *Buyer's Premium*:

- † VAT at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω VAT on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- ★ VAT on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
- G Gold bullion exempt from VAT on the *Hammer Price* and subject to VAT at the prevailing rate on the *Buyer's Premium*
- Zero rated for VAT, no VAT will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the UK: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer. You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the Buyer (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to Sale Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at: <https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply> or may be requested from: Enquiries: wildlife.licensing@apha.gov.uk Applications: CITESapplication@apha.gov.uk Address: UK CITES Management Authority Centre for International Trade Horizon House, Deanery Road, Bristol BS1 5AH The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold “as is”, and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION Proof of Firearms

The term “proof exemption” indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term “Certificate of Unprovability” indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the ° of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed. *Lots* marked ‘S1’ and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked ‘S2’ and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence. *Lots* marked ‘S5’ and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a ‘S58’ and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held. Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates*

assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams’* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams’* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams’* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- “Bill Brandt”: in our opinion a work by the artist.
- “Attributed to Bill Brandt”: in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- “Signed and/or titled and/or dated and/or inscribed”: in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- “Signed and/or titled and/or dated and/or inscribed in another hand”: in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term “vintage” may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, “printed later” will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- “Jacopo Bassano”: in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- “Attributed to Jacopo Bassano”: in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- “Studio/Workshop of Jacopo Bassano”: in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- “Circle of Jacopo Bassano”: in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- “Follower of Jacopo Bassano”: in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- “Manner of Jacopo Bassano”: in our opinion a work in the style of the artist and of a later date;
- “After Jacopo Bassano”: in our opinion, a copy of a known work of the artist;
- “Signed and/or dated and/or inscribed”: in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- “Bears a signature and/or date and/or inscription”: in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm

15 to 30 years old – top shoulder (ts) or up to 5cm

Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled

DB – Domaine bottled

EstB – Estate bottled

BB – Bordeaux bottled

BE – Belgian bottled

FB – French bottled

GB – German bottled

OB – Oporto bottled

UK – United Kingdom bottled

owc – original wooden case

iwc – individual wooden case

oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- | | |
|----|---|
| Y | This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale. |
| TP | Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location. |
| W | Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location. |

- Δ

Wines lying in Bond.
- AR

An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist’s Resale Right Regulations 2006, as amended. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲

Bonhams owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- ⊕

This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer’s responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. Bonhams is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer’s inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

●, †, ★, G, Ω, α **see clause 8, VAT, for details.**
DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or on Bonhams’ website, and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the Seller’s liability in respect of the quality of the Lot, it’s fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1

These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2

The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3

The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller’s* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.
- 1.4

The contract is made on the fall of the *Auctioneer’s* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER’S WARRANTIES AND UNDERTAKINGS

- 2.1

The *Seller* undertakes to you that:
- 2.1.1

the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2

save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3

except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4

the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5

items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

- 2.1.6

subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the Bonhams website, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue*.
- 3

DESCRIPTIONS OF THE LOT
- 3.1

Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller’s* behalf) *Bonhams’* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams’ Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2

Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.
- 4

FITNESS FOR PURPOSE AND SATISFACTORY QUALITY
- 4.1

The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 4.2

The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.
- 5

RISK, PROPERTY AND TITLE
- 5.1

Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer’s* hammer in respect of the *Lot*, or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer’s* hammer until you obtain full title to it.
- 5.2

Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer’s Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 6

PAYMENT
- 6.1

Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer’s* hammer in respect of the *Lot*.
- 6.2

Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller’s* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.
- 7

COLLECTION OF THE LOT
- 7.1

Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer’s Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.
- 7.2

The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams’* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3

You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers’ Agreement* set out in Appendix 2 have been completed to *Bonhams’* satisfaction.
- 7.4

You will collect and remove the *Lot* at your own expense from *Bonhams’* custody and/ or control or from the *Storage Contractor’s* custody in accordance with *Bonhams’* instructions or requirements.
- 7.5

You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.6

You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove
- 8

FAILURE TO PAY FOR THE LOT

8.1

If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1

to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2

to resell the *Lot* by auction, private treaty or any other means on giving seven days’ written notice to you of the intention to resell;

8.1.3

to retain possession of the *Lot*;

8.1.4

to remove and store the *Lot* at your expense;

8.1.5

to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6

to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7

to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8

to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9

to retain possession of, and on three months’ written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10

so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2

You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3

On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9

THE SELLER’S LIABILITY

9.1

The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer’s* hammer in respect of the *Lot*.

9.2

Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3

Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1

the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*;

9.3.2

the *Seller* will not be liable for any loss of *Business*, *Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer’s* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3

in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller’s* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

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- of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.
- 10 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams*, *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
- 11 GOVERNING LAW**
- All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

- IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.
- 1 THE CONTRACT**
- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the

- Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams'* *Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.
- 2 PERFORMANCE OF THE CONTRACT FOR SALE**
- You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.
- 3 PAYMENT AND BUYER WARRANTIES**
- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Departure of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further
- 3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or

- enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.
- 4 COLLECTION OF THE LOT**
- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us; in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.
- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.
- 5 STORING THE LOT**
- We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

- of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.
- 6 RESPONSIBILITY FOR THE LOT**
- 6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.1.1.
- 6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot*** if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.
- 7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS**
- 7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):
- 7.1.1 to terminate this agreement immediately for your breach of contract;
- 7.1.2 to retain possession of the *Lot*;
- 7.1.3 to remove, and/or store the *Lot* at your expense;
- 7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;
- 7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;
- 7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;
- 7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;
- 7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;
- 7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;
- 7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;
- 7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.
- 7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.
- 7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.
- 7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.
- 7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.
- 8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT**
- 8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without

prejudice to the generality of the discretion and by way of example, we may:

- 8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or
- 8.1.2 deliver the *Lot* to a person other than you; and/or
- 8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or
- 8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.
- 8.2 The discretion referred to in paragraph 8.1:
- 8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and
- 8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.
- 9 FORGERIES**
- 9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.
- 9.2 Paragraph 9 applies only if:
- 9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and
- 9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and
- 9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.
- 9.3 Paragraph 9 will not apply in respect of a *Forgery* if:
- 9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
- 9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
- 9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.
- 9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, VAT and *Expenses* paid by you in respect of the *Lot*.
- 9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
- 9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.
- 9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.
- 10 OUR LIABILITY**
- 10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.
- 10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:
- 10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
- 10.2.2 changes in atmospheric pressure; nor will we be liable for:
- 10.2.3 damage to tension stringed musical instruments; or
- 10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
- 10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.
- 10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act,

omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

- 10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.
- 11 BOOKS MISSING TEXT OR ILLUSTRATIONS**
- Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:
- the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and
- you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and
- within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if: the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or
- the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.
- If we are reasonably satisfied that a *Lot* is a non- conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.
- The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.
- 12 MISCELLANEOUS**
- 12.1 You may not assign either the benefit or burden of this agreement.
- 12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.
- 12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.
- 12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

- will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams’* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement “including” means “including, without limitation”.
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams’* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/ or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

“**Account**” the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

“**Additional Premium**” a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams’ Expenses* relating to the payment of royalties under the Artist’s Resale Right Regulations 2006, as amended, which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer’s Premium* (but excluding any VAT) equals or exceeds 1000 pounds.

“**Auctioneer**” the representative of *Bonhams* conducting the *Sale*.

“**Bidder**” Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

“**Bidding Form**” our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

“**Bonhams**” Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer’s Agreement*, the Conditions of Business and the *Notice to Bidders* by the words “we”, “us” and “our”.

“**Book**” a printed *Book* offered for *Sale* at a specialist *Book Sale*.

“**Business**” includes any trade, *Business* and profession.

“**Buyer**” the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer’s Agreement* by the words “you” and “your”.

“**Buyer’s Agreement**” the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

“**Buyer’s Premium**” the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

“**Catalogue**” the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

“**Commission**” the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

“**Condition Report**” a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

“**Conditions of Sale**” the *Notice to Bidders*, *Contract for Sale*, *Buyer’s Agreement* and Definitions and Glossary.

“**Consignment Fee**” a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

“**Consumer**” a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

“**Contract Form**” the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

“**Contract for Sale**” the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

“**Contractual Description**” the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

“**Description**” any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

“**Entry**” a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

“**Estimate**” a statement of our opinion of the range within which the hammer is likely to fall.

“**Expenses**” charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights’ fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller’s* agents or from a defaulting *Buyer*, plus VAT if applicable.

“**Forgery**” an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

“**Guarantee**” the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer’s Agreement*.

“**Hammer Price**” the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

“**Loss and Damage Warranty**” means the warranty described in paragraph 8.2 of the Conditions of Business.

“**Loss and Damage Warranty Fee**” means the fee described in paragraph 8.2.3 of the Conditions of Business.

“**Lot**” any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

“**Motoring Catalogue Fee**” a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

“**New Bond Street**” means *Bonhams’* saleroom at 101 New Bond Street, London W1S 1SR.

“**Notional Charges**” the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

“**Notional Fee**” the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

“**Notional Price**” the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

“**Notice to Bidders**” the notice printed at the back or front of our *Catalogues*.

“**Purchase Price**” the aggregate of the *Hammer Price* and VAT on the *Hammer Price* (where applicable), the *Buyer’s Premium* and VAT on the *Buyer’s Premium* and any *Expenses*.

“**Reserve**” the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

“**Sale**” the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

“**Sale Proceeds**” the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any VAT chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

“**Seller**” the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), “*Seller*” includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words “you” and “your”.

“**Specialist Examination**” a visual examination of a *Lot* by a specialist on the *Lot*.

“**Stamp**” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

“**Standard Examination**” a visual examination of a *Lot* by a non-specialist member of *Bonhams’* staff.

“**Storage Contract**” means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer’s Agreement* (as appropriate).

“**Storage Contractor**” means the company identified as such in the *Catalogue*.

“**Terrorism**” means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

“**VAT**” value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

“**Website**” *Bonhams Website* at www.bonhams.com

“**Withdrawal Notice**” the *Seller’s* written notice to *Bonhams* revoking *Bonhams’* instructions to sell a *Lot*.

“**Without Reserve**” where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

“**artist’s resale right**”: the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist’s Resale Right Regulations 2006, as amended.

“**bailee**”: a person to whom goods are entrusted.

“**indemnity**”: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “indemnify” is construed accordingly.

“**interpleader proceedings**”: proceedings in the Courts to determine ownership or rights over a *Lot*.

“**knocked down**”: when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

“**lien**”: a right for the person who has possession of the *Lot* to retain possession of it.

“**risk**”: the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

“**title**”: the legal and equitable right to the ownership of a *Lot*.

“**tort**”: a legal wrong done to someone to whom the wrong doer has a duty of care.

“**warranty**”: a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

“Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer’s quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties.”

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams’ Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams’ liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection

Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box

Notice to Bidders.

At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual’s authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful

I will collect the purchases myself
Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title:Instinct & Knowledge: A Life in the Company of Song Ceramics

Sale date:15 May 2025

Sale no.31420

Sale venue:New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200by 10s

£200 - 500by 20 / 50 / 80s

£500 - 1,000by 50s

£1,000 - 2,000by 100s

£2,000 - 5,000by 200 / 500 / 800s

£5,000 - 10,000by 500s

£10,000 - 20,000by 1,000s

£20,000 - 50,000by 2,000 / 5,000 / 8,000s

£50,000 - 100,000by 5,000s

£100,000 - 200,000by 10,000s

above £200,000at the auctioneer’s discretion

The auctioneer has discretion to split any bid at any time.

Customer Number

Title

First Name

Last Name

Company name (if applicable)

Company Registration number (if applicable)

Address

City

County / State

Country

Post / Zip code

Telephone (mobile)

Telephone (landline)

E-mail (in capitals)

Please answer all questions below

1. ID supplied: Government issued ID and (if the ID does not confirm your address) current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company’s beneficial owners

2. Are you representing the Bidder? If yes, please complete question 3.

3. Bidder’s name, address and contact details (phone and email): Bidder’s ID: Government issued ID and (if the ID does not confirm their address) current utility bill/bank statement

Are you acting in a business capacity?

Yes No

If registered for VAT in the EU please enter your registration here:

/ - -

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY

Please leave lots “available under bond” in bond

Please include delivery charges (minimum charge of £20 + VAT)

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER’S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent’s (please delete one) signature:

Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com
Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

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ANTIQUEARIES OF CHINESE ART



BY APPOINTMENT TO
HER MAJESTY QUEEN ELIZABETH II
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LIMITED

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1932
Telegram: Sparkhamer, London W1

INVOICE No. 0

V.A.T. Reg. No. 238

Date: 22nd Ju

CHAIRMAN & MANAGING DIRECTOR
PETER VAUGHAN
DIRECTOR
E.J. B. WYVARD

Mr E. Christofides,

128, Mount Street

London, W1Y 5HA
31st January 1977.

owl of plain conical form with an everted lip
under glaze opalescent and crackled, stopping
footrim which is fired light brown, the centre of
ed.

dynasty 960-1279
Collection of Mrs. Alfred Clark
C.S. 1952, No 72

C.S. 1953, No 18
C.S. 1960, No 47
Galerie des Tuileries, No 529
Paris, 1956, no 35

SON, LTD.

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S'S,
W 1
RECHTPLATZ,
AND



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CABLES:
SPINK, LONDON S W 1
TELEX:
SPINK, WESTCHAM LON 263212

7th March 1973

et shaped vase with two phoenix
line, slightly crackled glaze.

that the above
of Art is antique
s old.
K & SON, LTD.

achus

ESKENAZI Ltd

Oriental Art

10 Clifford Street
London W1X 1RB
Registered Office

Telephone: 0171-493
Fax: 0171-499 3136
Cables: ESKENAZI Lon

Invoice no 41

Date June 9, 1

scheme and are subject to our terms and conditions of sale as stated overleaf.

dish of shallow saucer form, supported on a
moulded in crisp, low relief with a central roundel
pierced rockwork, within a key-fret band enclosed
use blossoming peony amidst foliage in the cavetto,
croll band below the metal-bound rim, covered in
tone pooling to pale olive on the reverse.

A Chun-yao circular dish, the sloping rim
with a shallow flange on the exterior, the
cavetto sloping to the slightly sunk centre
of the dish, which stands on a narrow footrim
enclosing three spur marks; the whole covered
with an unctuous fine blue glaze with irregular
light crackle and some tear-marks, thickly
applied and just showing the edges of the rims
and foot.

SUNG DYNASTY : A.D.960-1279.

Provenance: Frank Caro, New York,
ex collection of P.H.Plesch.

V.A.T. zero-rated.



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Spink & Son Limited Registered at the above address. No. 1133459. VAT Registered

E C Christofides Esq

THE ITEMS ON THIS INVOICE ARE BEING SOLD UNDER THE SP
Description of item(s) to be purchased ("the Property")

A white glazed pottery cup resting on a splayed foot, the glaz
short of the base in an uneven line to reveal the white body.

Chinese, T'ang Dynasty, 618 - 906 AD
Height: 7.2 cms

L. Eskenazi
P. S. Constantinidis
L. Eskenazi
I. Casson
Registered number 960395 England
VAT Registered number 239 0550 68

Mr E C Christofides

ESKENAZI Limited

Oriental Art

Foxglove House
166 Piccadilly
London W1V 9DE
Registered Office

Telephone: 01-
Cables: Eskena
Telex: 89541138

Invoice no 21

Date 12.2.8

The items on this invoice are being sold under the special scheme

9303 - Unusually large Junyao Tripod censer covered with a thick pale bluish, green glaze, part of the interior unglazed.
Song Dynasty, 960-1279
Height: 14.8cm

9717 - Northern celadon shallow bowl with everted rim standing on a foot-ring, deeply carved with a flowering plant in full bloom, the bowl covered with a green glaze, the characteristic olive tone, particularly on the carved areas.

Tél. CARROT 53-15



C.T. LOO & CIE

SOUSCRIPTIONS LIMITÉES AU CAPITAL DE 10.000.000

ARTS D'ASIE

48, RUE DE COURCELLES
PARIS

Mr. Emmanuel Ch

Paris le 1 fév

INVOICE

tache violette. 'Ch
owl with violet st

above bowl is
a more than 1
bol indiqu
quence a plus

Invoice No. C1

Client No.

Date

27 January 1997

Price inclusive
of VAT

ER THE SPECIAL SCHEME

ot, the glaze falling
white body.

Mr E C Christofides

The items on this invoice are being sold under the special scheme and are subject to our terms and conditions of sale as stated overleaf.

C2449
Dingyao six-lobed shallow bowl standing on a low foot-ring, the body of typical fine white porcellanous ware, covered all over with a smooth, streaked russet-brown and blue-black glaze.
Song period, 960 -1279
Diameter: 19.3 cm

We hereby certify that the
period stated

BY APPOINTMENT
TO HER MAJESTY THE QUEEN
HESALISTS

BY APPOINTMENT
TO H.R.H. THE DUKE OF EDINBURGH
HESALISTS

SPINK & SON LTD.

FOUNDED 1846

A MEMBER OF THE ANDREW WEIR GROUP

5, 6 & 7 King Street, St. James's, London SW1Y 6QS

Telephone: 01-930 7888 Telex: 916711 Fax: 01-839 4853

Mr. E.C. Christofides,

INVOICE No.

VAT Reg. No. 238 4

Date 28th

A porcelain saucer with a notched rim, the main design of floral sprigs covered in a good olive green glaze.

Chinese, Northern Song, 960-1279

930 7888 Fax: 0171 839 4853
VAT Registration No. GB 650 0414 84

ESKENAZI Ltd

Oriental Art

10 Clifford Street
London W1X 1RB
Registered Office

Telephone: 0171-493 546
Fax: 0171-499 3136
Cables: ESKENAZI London

Invoice no 4556

Date 23 November 1



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